GOOD ENGLISH

BOOK ONE

THE MECHANICS OF COMPOSITION

CANBY & OPDYCKE

~~Ruth Spangler.~~

This Book was used for
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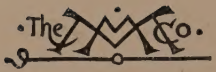
THE MECHANICS OF COMPOSITION



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GOOD ENGLISH: BOOK ONE

THE MECHANICS OF COMPOSITION

BY

HENRY SEIDEL CANBY

AND

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Illustrations by

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PREFACE

ALTHOUGH there has been a deluge of writing upon good English, the theory of composition in our language has been little changed since the days of those good old rhetorics of the later nineteenth century that every textbook maker mentions by way of honorable reference in his preface. But the practice of teaching written and oral English has altered, and is altering, with startling rapidity; and this is the sufficient excuse for another book in the field of elementary instruction. Rhetoric in the 'nineties was discipline plus instruction; rhetoric today is instruction plus stimulation. We are thinking less of rules and more of writing and speaking; we are working less among abstract principles drawn from masterpieces, and more in the laboratory of actual experience where each and all are busy with experiments leading toward a prose that may unlock the lips and speed the pen. For such an endeavor a textbook cannot be too fresh and apposite, or too closely related to the moving thought and emotion of the time.

Not a book of the scores of manuals upon English that have been published since this new view of rhetoric began, but will show somewhere, somehow, a response to the call of the new generation for bread instead of stones. Praise is due them. Yet the older masters were not so graceless as our moderns seem to believe. They grasped some essentials of practical teaching that this adventurous age is prone to forget. The books they wrote may have been weighted with abstractions; at least they published no inchoate encyclopedias of miscellaneous experiment. They were aware that there are prin-

ciples underlying expression; they knew that a book on composition, like a book on chemistry or the theory of sin, must have a beginning, a middle, and an end. This they never forgot; and their students were never allowed to forget it as they read.

Is it possible to make a book upon composition that gets somewhere definitely; that is organized — and yet experimental in its method, informal in its treatment, and related to English as it is written or spoken rather than to rhetoric as the doctrinaire has devised it in his brain? It is not only possible, it is necessary, if, from our teaching of English, we are to get results.

This textbook on Good English is offered as a labor in that very field. It is offered to those who believe with the authors that the teaching of composition may be as informal, as flexible, as vital as the living speech itself, and yet never lose sight of a harmonious development and a definite goal.

The plan of the book speaks for itself in the table of contents. We have chosen our categories, not in medieval fashion from the logical abstractions of the subject, but from the real needs of the youth of from twelve to fifteen. Unity, Coherence, and Emphasis, or the Composition, the Paragraph, the Sentence — these are not the handles by which a boy would grasp expression and subdue it to his use. We have chosen a more sympathetic classification. And once this change is made, the rest is easy. To be clear, one *must* be coherent, one must write good paragraphs; to be interesting, one must use right words; to be convincing, one must be emphatic; and thus the fundamental principles and divisions of rhetoric come in when they are needed, and are no longer rules merely, to be learned and quickly forgotten.

Again, Narration, Exposition, Argument, Description — these are the "forms of discourse." But who sets out to write Nar-

ration or Exposition at the age of fifteen, unless commanded? It is stories we write, or letters, or essays on this or that. And in such a fashion is this book arranged. Letters come first in each chapter, because it is usually in the writing of a letter that the need for good expression is first brought home to the youth. A letter is something that needs to be done, not an exercise merely for practice under command. He feels his deficiencies more sharply then; sees most clearly what full expression may demand of him. Indeed, it is one task to teach sentence structure or paragraph development for its own sake; it is another, and a far easier one, to teach them to pupils who have wrestled with business letters or explanations, and failed in clearness because these useful tools of composition were not adequately controlled.

And finally, we have not been so oblivious of psychology as to forget that in every process of writing and speaking, preparation comes first and expression afterward. Sometimes it is not possible, or practicable, to separate them in teaching; but, whenever expedient, the sections that follow are constructed with a view to the natural progression from a kindling mind to the written or spoken word.

Such is the idea and such the plan of the book; and its text falls easily and naturally into sections with accompanying sets of exercises. To have made, however, all the sections exactly identical in length and difficulty would have led to a confusion of that very sense of unified development for which we have striven. Some sections must be harder than others because some subjects cannot be divided for treatment without evident loss. Some sections will take longer for the class as a whole to master, just as any section will be more difficult for a few pupils in each group than for the rest. It is not possible to lift the responsibility for adjusting subject-matter to capability from the shoulders of the teacher, where it belongs; but

the division scheme of this book will make the task easy and profitable.

The aids to expression — grammar, punctuation, capitalization, spelling — which are not composition, and yet must be mastered before or beside it, have been given due weight in this text. Sometimes they are inseparable from an explanation of how to write — as with punctuation in letter writing or common errors in the revision of written work — and then they will be found in the sections where they belong. But often it is for reference chiefly that the student will need them; and therefore Part II, brief but comprehensive, has been given over entirely to the treatment of the mechanics of composition *per se*.

GOOD ENGLISH — BOOK TWO — THE ELEMENTS OF COMPOSITION, by the same authors, where the art and practice of writing are set forth for students more mature in years and experience will prove a good companion to this volume. The two books have one ideal in common: clear and interested thinking, accurate and expressive writing, true and vigorous speaking for the next generation in America. In the present volume the authors have attempted to include all subject-matter that may logically be placed under the somewhat fluid but popular caption *minimum essentials*. In the larger companion volume, their work has been chiefly one of enlargement and expansion and application of these essentials to the greater scope of composition principles and qualities.

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PART ONE

THE MECHANICS OF COMPOSITION

INTRODUCTION[1]

ON WRITING AND SPEAKING

LANGUAGE began when man still lived in caves and fought for his life with wild beasts of monstrous shape.

At first this language was only grunts and coughs and bird-like notes, but these strange noises meant something, and it was this rude meaning that made them language. In the beginning they signified little more than the purr of the cat or the squeak of the monkey. But soon there must have been a sound for hunger; a sound for terror that came through the eyes and for terror that came through the ears; a sound for pain through touch; a sound for bad smells and for good. Each of the five senses had its group of sounds that carried meaning to woman as she crouched in the cave listening to her man in the forest without. And as together they fitted sounds to the feelings of smooth and rough, and foul and sweet, language began to develop, and man came to differ more and more from the beasts.

Ever since, language has been growing, always trying to express by fitter sounds the feelings that touch and taste and smell and sight and hearing bring to man. It was far more difficult for savage men to agree upon a sound for the fire that

[1] To be read and discussed by teacher and pupils in class conference.

warmed them on bitter days in their cave, than for you to learn the hundreds of words that are needed to express the sensations and thoughts that come to you in an hour of civilized life. But you are carrying on their task. Like them, you must find new words.

Long after the birth of language, when civilization had actually begun, came the next step, writing. Writing began as pictures, hieroglyphics, as we call them when we see them on Maya monuments or Egyptian obelisks today. The thing itself — a man running fast, a basket of corn, a dog, a lightning flash — was rudely pictured. The difficulty was that so much even of what could be seen or tasted could not be drawn. And thought was harder still to put into pictures.

The problem was solved after centuries. Pictures of *things* became letters representing *sounds*. Letters put together meant sounds put together into words. The change in our life that has come from steam and electricity is as nothing compared to the effects wrought by this simple invention. But, after all, our task in learning to write is not utterly different from the rude barbarian's problem. His scratches upon stone had to mean the right thing, or they were worthless. Our writing must name our many feelings and our complex thoughts accurately, or it is a waste of time and space.

Fortunately, though language is the most complicated of all human instruments (far more so than any machine), it is not so hard for us to master language now as it was for men to make it in past ages. Man's language is much like man's automobile. He does not have to build an automobile; it is ready built for him. He does not even have to understand the hundred com-

plexities of valve and shaft and bore and cylinder that went into its design. All that he must do is to run it. All that he must know, in order to run it, are the physical *laws* that govern the action of his engine and its control; and the *customs* that direct how and where his car shall be run. If he lets his gasoline tank become empty, or tries to start with his brake on, or changes gears without slipping out his clutch, the automobile will not run. He has broken its laws. If he turns to the left instead of the right when he meets another car, if he runs on the sidewalk instead of on the roadway, if he speeds in a busy street, he is sure to get into trouble. He has offended against the customs that govern the traffic of the automobile.

Just so with language. Your object is not to learn its history so as to be able to create a new one, but to use well the language that centuries of endeavor have made for you. To do this you must know the *laws* of language and the *customs* of language; and by much practice you must learn to observe both.

The *great laws of language* are those by which words — the names of ideas or things — are built up into sentences and paragraphs and whole compositions. They are really the laws of clear thinking, and they hold for all languages and all times. A bad paragraph in English would be bad in French or Latin or Spanish, because clear thinking is the same everywhere and always. It is with these laws that composition, or rhetoric, as it is often called, is chiefly concerned.

The *lesser laws of language* govern word building, the choice and use of sounds by which words are made; and also grammar, the inflections and other means by which the relations among words in a sentence are shown. These lesser laws are really customs that have hardened into laws. Each one holds good for its especial language only, and it changes, though very slowly. English grammar has changed in not a few details since the days of Shakspere.

The *customs of language* are arbitrary; that is, they are adopted for the sake of convenience, and depend upon usage. They change from generation to generation, as the customs and practices of the best writers and speakers require change. Spelling, punctuation, capitalization, and pronunciation are all customs of language. Look into a book printed in 1600 and you will find the first three very different from our present practice. The Englishman of Queen Anne's day pronounced *tea*, *tay*. Chaucer's English would probably have sounded to you like Italian or French.

The dictionary does not, as many think, *make* the customs for spelling and pronunciation. It records what the best usage is today. In the dictionary you will find recorded this best usage as regards English spelling and pronunciation. But, of course, the fact that these rules are customs only and change slowly through the ages gives you no license to spell and pronounce and capitalize and punctuate as you please. The best usage in every instance varies now very little and changes only in details, and then slowly. As for punctuation, while it was once merely a custom, more honored in the breach than in the observance, it has become almost a science, and is nearly as important to clear writing as a good arrangement of clauses in a sentence.

Language is a practical instrument. Man has spoken and written from the earliest savage days until now, not to make a noise, or to exhibit his skill in grammar or in words, but in order to be understood. He has wished to be interesting, to be clear, to be convincing. In order to succeed he has found it necessary to follow the great laws of language and the lesser ones also. In order to succeed, he has been forced to obey the

customs that governed the language of his time. How to be interesting, how to be clear, how to be convincing are the divisions of this book; with a fourth one added, how to be thorough in carrying out these intentions of all speech. How to be interesting comes first, not because it is most important, but because, instinctively, we try to catch our hearer's attention before we think of being clear or of convincing people.

Shall you speak, or shall you write, in learning good English? You must do both, of course. Letter writing, it is true, is a problem for the pen chiefly. Conversation, debating, and public speaking are mainly for the tongue. But throughout the sections that follow you will find constant employment for each. Thinking comes before expression. When you have thought, then you may either speak or write. Usually, in what follows, you will be asked to do both. If you *speak*, those customs of language that have to do with pronunciation and the use of your voice will be important. If you *write*, those other customs that govern punctuation, spelling, and the arrangement of the written words upon the page, must be in mind. But in either case the great laws of clear thinking apply; and they must control whatever you do, if you wish to be interesting, to be clear, to be convincing in what you write and what you speak.

In Part Two of this book you will find the customs of our language ready for reference as, like primitive man, but with far more power and a far better instrument of expression, you practice writing and practice speech.

CHAPTER ONE

HOW TO BE INTERESTING

Introduction

Two people tell a story. One tells it simply, clearly, effectively, bringing out the point of it. The other starts at the wrong place, has to go back to recover lost details, gives away the plot before he is really well started, and finally mumbles off into awkward silence. The two tell the same story, but in very different ways and with very different results. The one makes the story — and himself — interesting. The other makes the story — and himself — uninteresting.

Interest comes from a Latin word meaning *It matters*. It means, for instance, that the outcome of a certain game or the conclusion of a certain story is important for *you*, makes a difference to *you*, arouses *your* curiosity, holds *you* in spite of yourself, and leads you to feel that *you yourself* are taking part in some action. Whatever it may be — a game, a story, a hundred-yard dash, a thrilling "movie" — interest in the event fixes your mind, steadies your eye, and perhaps thrills your heart. Interest in anything is, again, that element in and about it that makes you attend uninterruptedly — whether you will or not — lest you miss one single trace of the absorbing goings-on before you.

Naturally, you cannot yourself be interesting to others, unless you speak and write clearly and correctly, unless you speak and write according to some carefully drawn plan. And you must, of course, have something important to talk or write

about. Good speaking and good writing will never of themselves be interesting, or, at least, not for long. Your thoughts, your observations, your experiences, whatever you have to tell or to write, must be interesting in themselves, or your words, no matter how well chosen, and your sentences, no matter how clear, will never be interesting. The old ballads that the English peasants sang are rough and simple, but they are far more interesting than many modern poems, just because the stories they tell are so full of life and incident. The speaker at a political meeting who thinks out a new argument for his party will be listened to, even if he speaks crudely, while some polished orator, who has more words on his tongue than thoughts in his head, will lose the attention of his audience almost immediately after he has begun to speak.

It is important, then, that subject-matter be interesting. How do you known when it is interesting? When it interests you. If it does not interest you, you will never make it interesting to others. Write when you have something worth writing about, speak when you have something worth saying, and your friends will read or listen with interest and eagerness. They will be glad to share in thoughts and experiences that have aroused your attention. The naturalist, in the old story, sought over half the world for the rare flower he needed to complete his collection, and coming home, empty-handed, found it blooming in his own garden. *You will best learn to interest other people by searching in your mind for the thoughts and memories that interest you.*

SECTION ONE

Letters to Young People

A friendly letter is hardly worth reading unless it is interesting. Furthermore, the first real need for being interesting in

written words comes in the letters that you write to the members of your family or to your friends. The tone in such letters should be made engaging and stimulating, so that the reading may be enjoyable as well as informing. Read the following letters carefully, decide whether they are interesting, and, if you find that they are, explain what makes them so.

Thomas Hood writes to his daughter

Halle, October 23, 1837.[1]

My dear Fanny —

I hope you are as good still as when I went away — a comfort to your good mother and a kind playfellow to your little brother. Mind you tell him my horse eats bread out of my hand, and walks up to the officers who are eating, and pokes his nose into the women's baskets. I wish I could give you both a ride. I hope you liked your paints; pray keep them out of Tom's way, as they are poisonous. I shall have rare stories to tell you when I come home; but mind, you must be good till then, or I shall be as mute as a stock-fish. Your mama will show you on the map where I was when I wrote this; and when she writes will let you put in a word. You would have laughed to have seen your friend Wildegans running after the sausage-boy to buy a *wurst*.[2] There was hardly an officer without one in his hand, smoking hot. The men piled their guns on the grass, and sat by the side of the road, all munching at once like ogres. I had a pocket full of bread and butter, which soon went into my "cavities," as Mrs. Dilke calls them. I only hope I shall not get so hungry as to eat my horse. I know I need not say, keep school and mind your book, as you love to learn. You can have Minna sometimes, her papa says.

Now God bless you, my dear little girl, my pet, and think of

Your loving father,

Thomas Hood.

[1] For correct form and placement of letter parts, see page 119. Letters by great men and women are by no means always available in complete form. It is for this reason that the letter parts — and headings in particular — are somewhat inconsistently formed and placed in these letters and in those that follow

[2] Sausage.

Abraham Lincoln writes to Miss Fanny McCullough

December 23, 1862.

Dear Fanny: It is with deep regret that I learn of the death of your kind and brave father, and especially that it is affecting your young heart beyond what is common in such cases. In this sad world of ours sorrow comes to all, and to the young it comes with bittered agony because it takes them unawares. The older have learned ever to expect it. I am anxious to afford some alleviation of your present distress. Perfect relief is not possible except with time. You cannot now realize that you will ever feel better. Is not this so? And yet it is a mistake. You are sure to be happy again. To know this, which is certainly true, will make you some less miserable now. I have had experience enough to know what I say, and you need only to believe it to feel better at once. The memory of your dear father, instead of an agony, will be yet a sad, sweet feeling in your heart, of a purer and holier sort than you have known before.

Please present my kind regards to your afflicted mother.

Your sincere friend,
Abraham Lincoln.

"Lewis Carroll" (Charles Lutwidge Dodgson), author of ALICE'S ADVENTURES IN WONDERLAND, *writes to one of his young friends, Gertrude Chataway*[1]

Christ Church, Oxford, October 13, 1875.

My dear Gertrude — I never give birthday presents, but you see I do sometimes write a birthday letter: so, as I've just arrived here, I am writing this to wish you many and many a happy return of your birthday tomorrow. I will drink your health if only I can remember, and if you don't mind — but perhaps you object?

You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say, "Boo! hoo! Here's Mr. Dodgson drunk all my tea, and I haven't got any left!" So I am very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea waves and crying "Boo! hoo! Here's Mr. Dodgson has drunk my health, and I haven't got any left!"

And how it will puzzle Mr. Maund, when he is sent for to see you! "My dear madam, I'm sorry to say your little girl has got no health at

[1] Used by courtesy of The Century Company.

all! I never saw such a thing in my life!" "You see she would go and make friends with a strange gentleman, and yesterday he drank her health!" "Well, Mrs. Chataway," he will say, "the only way to cure her is to wait till his next birthday, and then for her to drink his health."

And then we shall have changed healths. I wonder how you'll like mine! Oh, Gertrude, I wish you would not talk such nonsense! . . .

Your loving friend,

Lewis Carroll.

Thomas Henry Huxley writes to his youngest daughter

Athenæum Club, May 17, 1892.

Dearest Babs — As I was going along Upper Thames Street just now, I saw between Nos. 170 and 211 (primary parenthesis but you would like to know what I was going along that odorous street for. Well, it was to inquire how the pen with which I am now writing — (2nd p. you see it is a new-fangled fountain pen, warranted to cure the worst writing and always spell properly) — works, because it would not work properly this morning. And the nice young woman who took it from me — (3rd p. as who should say you old foodle!) inked her own fingers enormously (4th p. which I told her I was pleased they were her fingers rather than mine) — But she only smole.[1] (5th p. Close by was another shop where they sold hose — (6 or 7 p. indiarubber, not knitted) — (n. p. and warranted to let water through, not keep it out); and I asked for a garden syringe, thinking such things likely to be kept by hosiers of that sort — and they said they had not any, but found they had a remnant cheap (N. n. p. price 3*s*.) which is less than many people pay for the other hosiers' hose) (end of pp. a doorpost at the side of the doorway of some place of business with this remarkable notice:

RULING GIRLS WANTED

Don't you think you had better apply at once? Jack will give you a character, I am sure, on the side of the art of ruling, and I will speak for the science — also of hereditary (on mother's side) instinct.

[1] A play upon the English irregular past tense: *smole* for *smiled*.

Well, I am not sure about the pen yet — but there is no room for any more.

Ever your loving Dad.

Epistolary composition on the model of a Gladstonian[1] speech to a deputation on women's suffrage.

Phillips Brooks writes to his niece, Gertrude, from Jeypore, a city in north central India[2]

Jeypore, January 7, 1883.

My dear Gertie — I wish you had been here with me yesterday. We should have had a beautiful time. You would have had to get up at five o'clock, for at six the carriage was at the door, and we had already had our breakfast. But in this country you do everything you can very early, so as to escape the hot sun. It is very hot in the middle of the day, but quite cold now at night and in the mornings and evenings. Well, as we drove into the town (for the bungalow where we are staying is just outside), the sun rose and the streets were full of light.

The town is all painted pink, which makes it the queerest-looking place you ever saw, and on the outsides of the pink houses there are pictures drawn, some of them very solemn and some very funny, which makes it very pleasant to drive up the street. We drove through the street, which was crowded with camels and elephants and donkeys, and women wrapped up like bundles, and men chattering like monkeys, and monkeys themselves, and naked little children rolling in the dust, and playing queer Jeypore games. All the little girls, when they get to be about your age, hang jewels in their noses, and the women all have their noses looking beautiful in this way. I have got a nose jewel for you, which I shall put in when I get home, and also a little button for the side of Susie's nose such as the smaller children wear. Think how the girls at school will admire you.

Well, we drove out the other side of the queer pink town, and went on toward the old town, which they deserted a hundred years ago, when they built this. The priest told the rajah, or king, that they ought not to live more than a thousand years in one place, and so, as the old town was about a thousand years old, the king left it; and there it stands

[1] A sly dig at Gladstone's diplomatic manner of dealing with committees of women who appealed to him for equal suffrage, while he was Prime Minister of England.

[2] Taken by permission from LETTERS OF TRAVEL, by Phillips Brooks, copyrighted and published by E. P. Dutton and Company.

about five miles off, with only a few beggars and a lot of monkeys for inhabitants of its splendid palaces and temples. As we drove along toward it, the fields were full of peacocks and all sorts of bright-winged birds, and out of the ponds and streams the crocodiles stuck up their lazy heads and looked at us.

The hills around are full of tigers and hyenas, but they do not come down to the town, though I saw a cage of them there which had been captured only about a month and were very fierce. Poor things! When we came to the entrance of the old town, there was a splendid great elephant waiting for us, which the rajah had sent. He sent the carriage too. The elephant had his head and trunk beautifully painted, and looked almost as big as Jumbo. He knelt down, and we climbed up by a ladder and sat upon his back, and then he toiled up the hill. I am afraid he thought Americans must be very heavy, and I do not know whether he could have carried you. Behind us, as we went up the hill, came a man leading a little black goat, and when I asked what it was for, they said it was for a sacrifice. It seems a horrid old goddess has a temple on the hill, and years ago they used to sacrifice men to her, to make her happy and kind. But a merciful rajah stopped that, and made them sacrifice goats instead, and now they give the horrid old goddess a goat every morning, and she likes it just as well.

When we got into the old town, it was a perfect wilderness of beautiful things — lakes, temples, palaces, porticos, all sorts of things in marble and fine stones, with sacred long-tailed monkeys running over all. But I must tell you all about the goddess, and the way they cut off the poor goat's little black head, and all the rest that I saw, when I get home. Don't you wish you had gone with me?

Give my love to your father and mother and Agnes and Susie. I am dying to know about your Christmas and the presents. Do not forget your affectionate uncle

Phillips.

Robert Louis Stevenson, author of TREASURE ISLAND, *writes to Thomas Archer, son of William Archer, the dramatist. Thomas Archer was killed in the World War*[1]

Tautira, Island of Tahiti. [November, 1888.]

Dear Tomarcher — This is a pretty state of things! seven o'clock and no word of breakfast! And I was awake a good deal last night, for

[1] Used by permission of Charles Scribner's Sons.

it was full moon, and they had made a great fire of cocoanut husks down by the sea, and as we have no blinds or shutters, this kept my room very bright. And then the rats had a wedding or a school-feast under my bed. And then I woke early, and I have nothing to read except Virgil's *Æneid*, which is not good fun on an empty stomach, and a Latin dictionary, which is good for naught, and by some humorous accident, your dear papa's article on Skerryvore. And I read the whole of that, and very impudent it is, but you must not tell your dear papa I said so, or it might come to a battle in which you might lose either a dear papa or a valued correspondent, or both, which would be prodigal. And still no breakfast; so I said "Let's write to Tomarcher."

This is a much better place for children than any I have hitherto seen in these seas. The girls (and sometimes the boys) play a very elaborate kind of hopscotch. The boys play horses exactly as we do in Europe; and have very good fun on stilts, trying to knock each other down, in which they do not often succeed. The children of all ages go to church and are allowed to do what they please, running about the aisles, rolling balls, stealing mamma's bonnet and publicly sitting on it, and at last going to sleep in the middle of the floor. I forgot to say that the whips to play horses, and the balls to roll about the church — at least I never saw them used elsewhere — grow ready-made on trees; which is rough on toy-shops. The whips are so good that I wanted to play horses myself; but no such luck! my hair is grey, and I am a great, big, ugly man. The balls are rather hard, but very light and quite round. When you grow up and become offensively rich, you can charter a ship in the port of London, and have it come back to you entirely loaded with these balls, when you could satisfy your mind as to their character, and give them away when done with to your uncles and aunts. But what I really wanted to tell you was this: besides the tree-top toys (Hush-a-by, toy-shop, on the tree-top!), I have seen some real *made* toys, the first hitherto observed in the South Seas.

This was how. You are to imagine a four-wheeled gig; one horse; in the front seat two Tahiti natives, in their Sunday clothes, blue coat, white shirt, kilt (a little longer than the Scotch) of a blue stuff with big white or yellow flowers, legs and feet bare; in the back seat me and my wife, who is a friend of yours; under our feet, plenty of lunch and things: among us a great deal of fun in broken Tahitian, one of the natives, the subchief of the village, being a great ally of mine. Indeed we have exchanged names; so that he is now called Riu, the nearest

they can come to Louis, for they have no *l* and no *s* in their language. Riu is six feet three in his stockings, and a magnificent man. We all have straw hats, for the sun is strong. We drive between the sea, which makes a great noise, and the mountains; the road is cut through a forest mostly of fruit trees, the very creepers, which take the place of our ivy, heavy with a great and delicious fruit, bigger than your head and far nicer, called Barbedine. Presently we came to a house in a pretty garden, quite by itself, very nicely kept, the doors and windows open, no one about, and no noise but that of the sea. It looked like a fairy tale, and just beyond we must ford a river, and there we saw the inhabitants. Just in the mouth of the river, where it met the sea-waves, they were ducking and bathing and screaming together like a covey of birds: seven or eight little naked brown boys and girls as happy as the day was long; and on the banks of the stream beside them, real toys — toy ships, full rigged, and with their sails set, though they were lying in the dust on their beam ends. And then I knew for sure they were all children in a fairy story, living alone together in that lonely house with the only toys in all the island; and that I had myself driven, in my four-wheeled gig, into a corner of the fairy story, and the question was, should I get out again? But it was all right; I guess only one of the wheels of the gig had got into the fairy story; and the next jolt the whole thing vanished, and we drove on in our seaside forest as before, and I have the honor to be Tomarcher's valued correspondent, Teriitera, which he was previously known as

Robert Louis Stevenson.

Practice

1. Which of the above letters is the most interesting to you? Tell what makes it so.

2. From which of the foregoing letters have you gathered most information? List the points of information that you have gathered from it.

3. After reading each of these letters carefully, what are you able to tell about the writer and about the one written to? The good letter always reveals the writer, and to some extent also the person to whom it is written.

4. Some of the letters in the above section are humorous. Examine them a little, and explain what it is that makes each of them humorous.

5. What is your opinion of Huxley's letter to "Dearest Babs"? Re-

write this letter in direct style, omitting all of the humorous play upon parentheses and revising the "gossipy" tone.

6. Put yourself in the place of Gertrude: Write a courteous reply to your friend Lewis Carroll, thanking him for his thoughtful birthday present, and wishing him "many happy returns" for his own birthday when it comes.

7. How do all of these letters differ from letters that are written to a shop ordering goods, or from letters of application? Why are these called friendly letters, and those on pages 134 to 144 business letters?

8. Notice carefully how each one of these excellent letter writers addresses the person to whom he is writing, and how he closes his letter. Point out differences among these letters in regard to both of these letter parts.

SECTION TWO

Letters to Adults

The friendly letters in this section differ from those in the preceding section in that they are more serious and more mature in tone. But the same engaging quality, noted in the letters just studied, is present in them, and they consequently make good, interesting reading. They likewise reveal the intimate side of life, as experienced by the writers, and, to some extent, by those written to. Read these letters carefully, and be able to point out similarities and dissimilarities among them. Be able also to list in each case the points of information that may be gleaned from a study of these letters.

Helen Keller writes to the editor of St. Nicholas [1]

Perkins Institution for the Blind,
South Boston, Mass.,
(about) March, 1892.

Dear St. Nicholas — It gives me very great pleasure to send you my autograph because I want the boys and girls who read *St. Nicholas* to know how blind children write. I suppose some of them wonder how

[1] Used by special permission of The Century Company.

we keep the lines so straight so I will try to tell them how it is done. We have a grooved board which we put between the pages when we wish to write. The parallel grooves correspond to lines, and when we have pressed the paper into them by means of the blunt end of the pencil, it is very easy to keep the words even. The small letters are all made in the grooves, while the long ones extend above and below them. We guide the pencil with the right hand, and feel carefully with the forefinger of the left hand to see that we shape and space the letters correctly. It is very difficult at first to form them plainly, but if we keep on trying, it gradually becomes easier, and after a great deal of practice we can write legible letters to our friends. Then we are very, very happy. Some time they may visit a school for the blind. If they do, I am sure they will wish to see the pupils write.

Very sincerely your little friend,
Helen Keller.

Thomas Hughes, author of Tom Brown at Rugby, *writes in intimate vein to his friend Alexander Macmillan, one-time school teacher and later publisher to Oxford University*

October 29, 1892.

Dear Mac — Can't help beginning in the old style, tho' no doubt Mrs. Grundy would shake her head and say "Silly old fellows of 70 to be talking to one another in endearing diminutives." Never mind. Blow Mrs. Grundy! We didn't heed her much in the forties, and I have been strengthening in that unbelief ever since. What a wise old boy he was — Scotch wasn't he? — who wrote up in stone letters over his front door "They say. What say they? Let them say." Well, but how are you? And your wife and bairns? And your roof-tree, and your oxen and asses, and all that is yours? I haven't written these last months because I could see by the handwriting of your last how great an exertion it must be to you to answer, as I knew you would try to do (don't try again!) in your own hand, and you ought to make no exertion, but sit back easily in your big arm chair and think over no end of good times, and as well spent a life as all but prophets like Maurice can reckon over in this tough old world — and then, too, the dear prophet was quite unable to think of any good times he had ever had or good he had done, but only of the wretched mess the poor old world had blundered into, which he had been set specially to pull her out of and hadn't done it. So after all we are better off in our

seventies than the prophets on this side the veil, however it may be on t'other. Good gracious, what a rigmarole I have been reeling out! Fact is I've got a wonderful new pen discovered by one of my registrars, which runs along all by itself, and is more than half responsible. I don't mean to read it over, but am sure it won't construe. The head-masters seem waking up to the need of teaching the dear boys who are coming on, the English language! More power to their elbows! but I am too old to go to that school, and when the boys have all learned to write like Julius Hare or Matt. Arnold or Goldwin Smith, I doubt if they will make or play a better hand for the old country than our lot did who only learnt our English by haphazard. . . . Here is Carrie in for the third time since I started this to say tea is ready in the drawing-room, and that my commanding officer insists on my going in to partake of that meal and then to read Hole's Reminiscences aloud to her. Who is Hole? We ought to have known him, as he seems a good broad Christian and manly fellow who ought to have published in Bedford Street. So good-bye; you are always in our minds, and would be even in the absence of the capital picture by dear old Lowes Dickinson which, thanks to you, hangs at the end of the dining-room. Love and all good wishes of Xmas and New Year from all of us to everybody.

Ever affectionately yours,
Thos. Hughes.

Charles Dickens writes to Mrs. James T. Fields

Gad's Hill, Higham, by Rochester, Kent,
May 25, 1868.

My dear Mrs. Fields — As you ask me about the dogs, I begin with them. When I came down first, I came to Gravesend, five miles off. The two Newfoundland dogs, coming to meet me with the usual carriage and the usual driver, and beholding me coming in my usual dress out at the usual door, it struck me that their recollection of my having been absent for any unusual time was at once canceled. They behaved (they are both young dogs) exactly in their usual manner; coming behind the basket phaëton as we trotted along, and lifting their heads to have their ears pulled — a special attention which they receive from no one else. But when I drove into the stable yard, Linda (the St. Bernard) was greatly excited; weeping profusely, and throwing herself on her back,

that she might caress my foot with her great fore paws. Mamie's little dog, too, Mrs. Bouncer, barked in the greatest agitation on being called down and asked by Mamie, "Who is this?" and tore round and round me, like the dog in the Faust outlines. You must know that all the farmers turned out on the road in their market chaises to say, "Welcome home, sir!" and that all the houses along the road were dressed with flags; and that our servants, to cut the rest, had dressed this house so that every brick of it was hidden. They had asked Mamie's permission to "ring the alarm bell" (!) when master drove up, but Mamie, having some slight idea that that compliment might awaken master's sense of the ludicrous, had recommended bell abstinence. But on Sunday the village choir (which includes the bell ringers) made amends. After some unusually brief pious reflections in the crowns of their hats, at the end of the sermon, the ringers bolted out, and rang like mad until I got home. There had been a conspiracy among the villagers to take the horse out, if I had come to our own station, and draw me here. Mamie and Georgy [1] had got wind of it and warned me.

Divers birds sing here all day, and the nightingales all night. The place is lovely, and in perfect order. I have put five mirrors in the Swiss chalet (where I write), and they reflect and refract in all kinds of ways the leaves that are quivering at the windows, and the great fields of waving corn, and the sail-dotted river. My room is up among the branches of the trees, and the birds and the butterflies fly in and out, and the green branches shoot in, at the open windows, and the lights and shadow of the clouds come and go with the rest of the company. The scent of the flowers, and indeed of everything that is growing for miles and miles, is most delicious. . . .

Ever, my dear Mrs. Fields, your most affectionate friend,

Charles Dickens.

Dante Gabriel Rossetti writes to his mother and adds a lengthy postscript about training up a dog in the way he should go

Kelmscott, Lechlade,
27 March, 1873.

My dearest Mother—

I hear with great anxiety from Maria [2] that you have been suffering from an attack of influenza, and that you are still in bed. I hope Maria

[1] His children.

[2] Rossetti's sister.

will continue to let me know regularly how you are. I trust, however, that the next news may be decidedly favourable. . . .

I am meaning to dedicate to you the new edition of my Italian Poets. The first was dedicated to poor Lizzy,[1] and I had some thought of retaining the dedication with date; but, this seeming perhaps rather forced, I shall substitute your dear name in the second edition.

Hoping to hear a better account soon,

I am ever
Your most loving Son,
D. Gabriel R.

P. S. — I must really tell you about Dizzy, George's dog. Some evenings back he was lying by the fire in my studio, when George, who was going to bed, roused him to accompany him, as he generally does. Dizzy, however, was unwilling to quit the fire, and at last got so nasty and wicked that he bit George in the thumb. He was then locked up for the night in the coldest place that could be found.

In the morning he trotted into the breakfast-room as usual, but was received with shouts of obloquy, upon which he turned tail at once and fled. At dinner the same day he reappeared; whereupon we tied him to the leg of the piano, and had in another dog who is here, called Turvy. We set a plate just out of Dizzy's reach, and fed Turvy with three successive helps of beef and macaroni, between each of which Dizzy's feelings found vent in "voci alte e fioche." After this Turvy was much caressed, and every now and then left us, to walk leisurely round Dizzy and survey him as an accessory deserving of passing notice. Dizzy has been a convict ever since, and knows it. This morning, on entering the breakfast-room, I found him rolled up on the mat before the fire, and, being occupied with other things, for the moment forgot his position. On my appearance, he raised his head in doubt, but, when I sat down and said nothing, he let his head drop again on the mat with an air of luxurious relief. This served as a reminder, and I shrieked, "What, not Dizzy!" in such tones that he arose in a moment and fled to the shades with an expression of anguish which cannot be described. I think the ban will soon have to be taken off him now. At present the only relaxation is that he is allowed to accompany us in our walks, but without recognition from us. One only has to show one's thumb to him, and his sins fall back on his head in a moment, and drive him into solitude.

[1] Rossetti's deceased wife.

Charles Lamb writes to his friend, Mr. Peter George Patmore, regarding his dog, Dash. Dash had been left in Mr. Patmore's care while Lamb was taking a vacation in the country

Mrs. Leishman's, Chace, Enfield,
September, 1827.

Dear Patmore — Excuse my anxiety — but how is Dash? (I should have asked if Mrs. Patmore kept her rules, and was improving — but Dash came uppermost. The order of our thoughts should be the order of our writing.) Goes he muzzled, or *aperto ore?* Are his intellects sound, or does he wander a little in his conversation? You cannot be too careful to watch the first symptoms of incoherence. The first illogical snarl he makes, to St. Luke's with him! All the dogs here are going mad, if you believe the overseers; but I protest they seem to me very rational and collected. But nothing is so deceitful as mad people to those who are not used to them. Try him with hot water. If he won't lick it up, it is a sign he does not like it. Does his tail wag horizontally or perpendicularly? That has decided the fate of many dogs in Enfield. Is his general deportment cheerful? I mean when he is pleased — for otherwise there is no judging. You can't be too careful. Has he bit any of the children yet? If he has, have them shot, and keep *him* for curiosity, to see if it was the hydrophobia. They say all our army in India had it at one time — but that was in *Hyder*-Ally's time. Do you get paunch for him? Take care the sheep was sane. You might pull out his teeth (if he would let you), and then you need not mind if he were as mad as a Bedlamite. It would be rather fun to see his odd ways. It might amuse Mrs. Patmore and the children. They'd have more sense than he! He'd be like a Fool kept in the family to keep the household in good humour with their own understanding. You might teach him the mad dance set to the mad howl. *Madge Owl-et* would be nothing to him. "My, how he capers!" [In the margin is written: One of the children speaks this.]

[Three lines here are erased.] What I scratch out is a German quotation from Lessing on the bite of rabid animals; but, I remember, you don't read German. But Mrs. Patmore may, so I wish I had let it stand. The meaning in English is — "Avoid to approach an animal suspected of madness, as you would avoid fire or a precipice: —" which I think is a sensible observation. The Germans are certainly profounder than we.

If the slightest suspicion arises in your breast, that all is not right with him (Dash), muzzle him, and lead him in a string (common pack-

thread will do; he doesn't care for twist) to Hood's, his quondam master, and he'll take him in at any time. You may mention your suspicion or not, as you like, or as you think it may wound or not Mr. H.'s feelings. Hood, I know, will wink at a few follies in Dash, in consideration of his former sense. Besides, Hood is deaf, and if you hinted anything, ten to one he would not hear you. Besides, you will have discharged your conscience, and laid the child at the right door, as they say.

We are dawdling our time away very idly and pleasantly at a Mrs. Leishman's, Chace, Enfield, where, if you come a-hunting, we can give you cold meat and a tankard. Her husband is a tailor; but that, you know, does not make her one. I knew a jailor (which rhymes), but his wife was a fine lady.

Let us hear from you regarding Mrs. Patmore's regimen. I send my love in —— to Dash.

Charles Lamb.

Sydney Smith was an English writer, clergyman, and wit. His first letter below is a frank and facetious declination of an invitation to attend an opera. His second letter (to Charles Dickens) is an invitation written in characteristic vein. The canon, the rector, and the vicar referred to in this letter are references to Smith himself

November 6th, 1842.

My dear Lady Holland — I have not the heart, when an amiable lady says, " Come to ' Semiramis ' in my box," to decline; but I got bolder at a distance. " Semiramis " would be to me pure misery. I love music very little — I hate acting; I have the worst opinion of Semiramis herself, and the whole thing (I cannot help it) seems so childish and so foolish that I cannot abide it. Moreover, it would be rather out of etiquette for a canon of St. Paul's to go to an opera; and where etiquette prevents me from doing things disagreeable to myself, I am a perfect martinet.

All these things considered, I am sure you will not be a Semiramis to me, but let me off.

Sydney Smith.

Charles Street, Berkeley Square,
June 11, 1839.

My dear Sir — Nobody more, and more justly, talked of than yourself.

The Miss Berrys, now at Richmond, live only to become acquainted with you, and have commissioned me to request you to dine with them Friday, the 29th, or Monday, July 1st, to meet a canon of St. Paul's, the rector of Combe Florey, and the vicar of Halberton — all equally well known to you; to say nothing of other and better people. The Miss Berrys and Lady Charlotte Lindsay have not the smallest objection to be put into a number, but, on the contrary, would be proud of the distinction; and Lady Charlotte, in particular, you may marry to Newman Noggs. Pray come; it is as much as my place is worth to send them a refusal.

Sydney Smith.

Sir Walter Scott, author of IVANHOE, GUY MANNERING, ROB ROY, THE LADY OF THE LAKE, MARMION, *and other novels and poems, writes to his lifelong friends regarding his loss of fortune. Note the courage and heroism and sportsmanship he evinces in the face of his great loss. Anne and Charles are the names of his children*

Edinburgh, February, 1826.

My dear Mrs. Hughes and my worthy Doctor — I write immediately to give you the information which your kindness thinks of importance. I shall certainly lose a very large sum by the failure of my booksellers, whom all men considered as worth £ 150,000 & who I fear will not cut up, as they say, for one fourth of the money. But looking at the thing at the worst point of view, I cannot see that I am entitled to claim the commiseration of any one, since I have made an arrangement for settling these affairs to the satisfaction of every party concerned so far as yet appears, which leaves an income with me ample for all the comforts and many of the elegancies of life, and does not in the slightest degree innovate on any of my comforts. So what title have I to complain? I am far richer in point of income than Generals and Admirals who have led fleets and armies to battle. My family are all provided for in present or in prospect, my estate remains in my family, my house and books in my own possession.

I shall give up my house in Edinburgh and retire to Abbotsford; where my wife and Anne will make their chief residence; during the time our courts sit, when I must attend, I will live at my club. If Anne wishes to see a little of the world in the gay season, they can have lodgings for two or three weeks; this plan we had indeed form'd before it became imperative.

At Abbotsford we will cut off all hospitality, which latterly consumed all my time, which was worse than the expense; this I intended to do at any rate; we part with an extra servant or two, manage our household economically, and in five years, were the public to stand my friend, I should receive much more than I have lost. But if I only pay all demands I shall be satisfied.

I shall be anxious to dispose of Mr. Charles so soon as his second year of Oxford is ended. I think of trying to get him into some diplomatic line, for which his habits and manners seem to suit him well.

I might certainly have borrowed large sums. But to what good purpose? I must have owed that money, and a sense of obligation besides. Now, as I stand, the Banks are extremely sensible that I have been the means of great advantages to their establishments, and have afforded me all the facilities I can desire to make my payments; and as they gained by my prosperity, they are handsomely disposed to be indulgent to my adversity, and what can an honest man wish for more?

Many people will think that because I see company easily my pleasures depend on society. But this is not the case; I am by nature a very lonely animal, and enjoy myself much at getting rid from a variety of things connected with public business, etc., which I did because they were fixed on me, but I am particularly happy to be rid of. And now let the matter be at rest for ever. It is a bad business, but might have been much worse.

I am, my dear friends,
Most truly yours,
Walter Scott.

Sidney Lanier was a southern poet, prose writer, and essayist. In the letter on the following page he writes under stress of misfortune to his friend, Paul Hamilton Hayne, himself a writer of distinction. The two books for boys, referred to in the third paragraph of this letter, should be read by all young people who love stories of knighthood and adventure

435 N. Calvert St., Baltimore, Md.,
November 19, 1880.

My dear Mr. Hayne: I have been wishing to write you a long time, and have thought several letters to you. But I could never tell you the extremity of illness, of poverty, and of unceasing work, in which I have spent the last three years; and you would need only once to see the weariness with which I crawl to bed after a long day's work — and often a long night's work at the heel of it, — and Sundays just as well as other days — in order to find in your heart a full warrant for my silence. It seems incredible that I have printed such an unchristian quantity of matter — all, too, tolerably successful — and earned so little money; and the wife and the four boys — who are so lovely that I would not think a palace good enough for them if I had it — make one's earnings seem all the less.

This leads me to think of your fervent ascription of praise in the October " Scribner's " which several of my friends admire with me. I will get the November " Harper's " — to which your note alludes — and read your poem there. A couple of songs by you, which I read in a news-store a short time ago while rapidly turning over the leaves of " The South Atlantic," gave me much pleasure. I fancy that I perceive a *clarified* quality in your later verse which shows a distinct growth in you. The plane of art seems higher and quieter, and the air purer.

I send you by this mail a copy of my *Boy's King Arthur*, which the publishers have brought out in sumptuous style as a companion-book to my *Boy's Froissart* which was so successful last year. I hope you will like the Introduction: as for the matter — it is old Sir Thomas Malory's, and I doubt not you already know him well for one of the sweetest, cunningest, simplest, and skillfullest writers of English, as well as story-tellers, that ever lived. I'm greatly interested in the sale of this book: not directly, for being in narrow straits I sold the copyright for cash several months ago; but because the price of another book I've just sent on, to continue the series with, next Christmas, depends on it.

For six months past a ghastly fever has been taking possession of me each day at about twelve M., and holding my head under the surface of indescribable distress for the next twenty hours, subsiding only enough each morning to let me get on my working-harness,

but never intermitting. A number of tests show it not to be the "hectic" so well known in consumption; and to this day it has baffled all the skill I could find in New York, in Philadelphia, and here. I have myself been disposed to think it arose purely from the bitterness of having to spend my time in making academic lectures and boy's books — pot-boilers all — when a thousand songs are singing in my heart that will certainly kill me if I do not utter them soon. But I don't think this diagnosis has found favor with any practical physician; and meantime I work day after day in such suffering as is piteous to see.

— I hope all this does not read like a Jeremiad: I mention these matters only in the strong rebellion against what I fear might be your thought — namely, forgetfulness of you — if you did not know the causes which keep me from sending you more frequent messages. I do not, and will not, forget the early encouragements which used to come from you when I was just daring to think of making verses.

I am glad to see, from your letter, that your illness abates. I protest against your sick terrapin, floating down a muddy current, and substitute a soul sweeping down a stream bank'd with marvels, whose duty is to keep all eyes open, and report, in poems, from time to time.

Please thank Mrs. Hayne for her card, and believe me always

Sincerely yours,
Sidney Lanier.

Practice

1. Write a letter to a friend, in which you sing the praises of a pet of yours or of some animal that you have seen and liked — a dog, a cat, a rabbit, a horse. Use the three "dog letters" in the preceding group as models.

2. Write a letter to a friend telling in an interesting manner of routine happenings in a busy day of your school life. Try to give, if possible, an engaging quality to even the most ordinary events, such as, passing from one class to another or packing your books and papers at the close of the school day.

3. Suppose that a friend of yours has written to you asking for a little account of yourself to date. Write him an autobiographical letter, in which

you state in readable fashion the principal events of your life, from those first in your memory down to the date of writing.

4. Suppose that one character in a story that you have been reading were to write a letter to a character in another story that you are familiar with. Reproduce the letter, as you think it ought to be, in order fairly to represent the writer. Perhaps Jim Hawkins writes to Ivanhoe, or Sir Roderick Dhu to the Ancient Mariner, or Horatius to Sir Launfal. Draw upon your imagination, and aim to make your letter "sound just like him."

5. Imagine yourself to be visiting Stratford-on-Avon, England, the birthplace of William Shakspere. Write a letter to a friend at home, in whose company you have previously enjoyed reading certain of Shakspere's plays. Tell, among other things, what your feelings were when you viewed for the first time the beautiful river Avon and Holy Trinity Church of Stratford, pictured opposite.

SECTION THREE

Form in Friendly Letters

Observing the above letters a little, you will note that there are certain form customs that each one complies with. The place and date of writing, for instance, are indicated in all of them, in the upper righthand corner. These items constitute what is known as the **heading,** and they are customarily placed in this position. They may, however, stand at the lower left-hand corner of the letter, a line or two below the signature.

The heading in a friendly letter may follow many different forms. The following are equally good:

Halle, October 23, 1837.

Halle,
October 23, 1837.

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14 State Street
Atlanta, Georgia
September 2, 1930

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243 Market Street
San Francisco, Calif., May 3, 1930

10 Wabash Avenue,
Chicago, Illinois,
April 12, 1930.

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15 Queen's Terrace,
Exeter, England,
February 15, 1930.

Elkton, Maryland
February 3, 1932

STRATFORD-ON-AVON, ENGLAND

My dear Fanny is the **salutation.** It should always stand on the lefthand side of the letter sheet, a line or two below the last line of the heading. Other forms of salutation in friendly letters are

Dear Fanny, My dear Boy—
Dear Uncle, Dearest Babs—

It may consist of two or three words, though the shorter form is preferable. When *dear* stands as the middle word in a salutation, it may or may not be capitalized. The better usage dictates that it be written with a small letter. In friendly letters the salutation is preferably followed by a comma or by a dash. These two marks are also frequently used in combination after the salutation, but the best punctuation practice does not sanction the use of two marks in combination. The period or the semicolon should never be used after the salutation.

That part of the letter that follows the salutation is called the **body.** It may begin at any one of the points indicated in the illustrative letters in this book (see pages 134 to 144). It is by no means the best form to begin it on the same line with the salutation, though this is permissible in short notes and in very informal letters. According to the most common usage, it is begun — indented form — on a line below the salutation, and immediately following it, or — blocked form — a space or two below the salutation, flush with the lefthand margin established by the first word of the salutation.

The body is the letter proper — the part that contains the message of interest. It should be written neatly and plainly. It should be carefully paragraphed, especially if the letter is long. Most of all, it should be made readable and engaging. It is perfectly permissible, of course, to talk about yourself in a friendly letter. Indeed, writing out of your own experiences and feelings may be made the most interesting sort of reading for your friends and relatives, provided you write about your-

self naturally, without any affectation or boastfulness whatever. But it is courteous and considerate in every friendly letter you write to devote some attention to the doings and the welfare of the one you address. Do not permit him to feel that he is being left entirely out of the letter picture. Evince some interest in him; show him that you have read his last letter carefully, if he is one of your regular correspondents; and look upon your writing to him as a bit of personal conversation that you are privileged to hold with him through the medium of pen and ink. Friendly letters are "nothing more than conversation written down." Aim to make the person you write to feel this conversational quality in your letters. Make him say, after he has read your letter, "There, that's just like the fellow, to write me in such vein!" This is a compliment to your ability as a letter writer. It is also a test by which you should strive to measure every friendly letter you write.

That part of a letter that follows the body is called the **complimentary closing.** In the Hood letter above it is

Your loving father,

Other forms of complimentary closing in friendly letters are

Your son,	Yours sincerely,	As ever,
Your friend,	Cordially yours,	Faithfully yours,

and so forth, depending upon the relationship between the writer and the one written to, and upon the letter-writing habits of two correspondents. The first word only of the complimentary closing is capitalized, and the last word is followed by a comma except in those cases where open punctuation is extended to all letter parts (see page 142).

The **signature** follows the complimentary closing. It is set in slightly to the right, in letters following the indented style of margining. In blocked letters, it is written flush with the com-

plimentary closing. It may or may not be followed by a period. You should establish the habit of signing your name in full in all cases where your signature is required. By no means permit yourself to form the bad habit of signing your name with a single initial for your first name, followed by your last name. It frequently happens that, in writing to friends and relatives, you are likely to exercise the liberty of signing yourself by first name only, or by nickname, or by pet name. But this should not be done, no matter how plausible it may be by way of giving your letter an engaging and intimate tone. If, for instance, the full name and address of the writer of a letter are not plainly written somewhere in the letter, the postal authorities have no means of returning the letter to the writer, in case it miscarries or otherwise fails to reach its intended destination. As a matter of fact, the inside address — the name and address of the one written to — should really be given in all letters, no matter how friendly and intimate they may be in quality. This sixth part — the inside address — is never omitted from a business letter.

Just as we may be informal in the company of our friends and relatives, and in our conversation with them, so, of course, may we be in our letters to them. But the directions above given represent a minimum of compliance with letter-writing custom. All of the letters reproduced in the two preceding sections do not comply with all of these directions, it is true, and they are excellent letters none the less. The body of each of these letters is so interestingly written, that lapses in form are justifiably overlooked. When you are able to write letters as interesting as these, you too may take liberties with some of the letter forms. Till then, however, you will do well to comply with the few letter customs above explained. When you come to the study of business letters (page 109) you will find yourself much more bound by the conventions of letter form.

Practice

1. Name the parts of a letter. Tell where each belongs in the make-up of the letter.

2. Draw a diagram showing, by means of lines, the relative placement and size of the letter parts (see page 119).

3. Of what items does the heading consist? At what two positions in a letter may it be placed?

4. Where should the salutation be placed? How should it be punctuated?

5. Explain the capitalization and the punctuation of the complimentary closing.

6. What is meant by the body of a letter? Where should it begin?

7. Is the inside address used in a friendly letter? If so, where?

8. Explain why the foregoing rules about letter writing are important.

9. You have just returned from a visit to a friend. Write an appropriate letter to her. (A letter such as this, written in acknowledgment of hospitality, is sometimes called a "bread-and-butter" letter.)

10. Your school is to give a special entertainment on a certain date. Write to a friend asking her to be your guest.

11. Write to her again, telling how to reach your house from hers, or your town from the town in which she lives.

12. Write your friend's reply to the invitation.

13. Write a friendly request to your teacher asking to be excused from a recitation and giving reasons therefor.

14. Write the teacher's reply to your request, granting it.

15. Write a letter to your favorite author, telling him what you enjoy most in his books.

16. Write an imaginary letter from one well-known character in a novel or play to another.

17. Nothing interesting has happened for a week. Write a letter to a friend that will make him believe it.

18. There is one day above all others most interesting in your life. Write a letter to a friend that will make it seem so.

19. A friend of yours — captain of a team — has recently led his players to a glorious victory. Write him a letter, telling him how glad you are.

20. A friend of yours — captain of a team — has recently gone down with his players in overwhelming defeat. Write him a letter, telling him how sorry you are.

SECTION FOUR

Stories in Prose Told in the Third Person

Read one of the following stories and be able to tell it in your own words to your classmates. Note especially that while these stories are told for the most part in the third person, yet the first and second persons both figure in certain parts for the effective handling of the narrative. Observe the following points in retelling the first story:

1. Lena's letter. 2. Lena's dream. 3. Hondo Bill's reproof.

The Chaparral[1] Prince[2]

O. Henry (*Sidney W. Porter*)

Nine o'clock at last, and the drudging toil of the day was ended. Lena climbed to her room in the third half-story of the Quarrymen's Hotel. Since daylight she had slaved, doing the work of a full-grown woman, scrubbing the floors, washing the heavy ironstone plates and cups, making the beds, and supplying the insatiate demands for wood and water in that turbulent and depressing hostelry.

The din of the day's quarrying was over — the blasting and drilling, the creaking of the great cranes, the shouts of the foremen, the backing and shifting of the flat-cars hauling the heavy blocks of limestone. Down in the hotel office three or four of the laborers were growling and swearing over a belated game of checkers. Heavy odors of stewed meat, hot grease, and cheap coffee hung like a depressing fog about the house.

Lena lit the stump of a candle and sat limply upon her wooden chair. She was eleven years old, thin and ill-nourished. Her back and limbs were sore and aching. But the ache in her heart made the biggest trouble. The last straw had been added to the burden upon her small shoulders. They had taken away Grimm.[3] Always at night, however tired she might be, she had turned to Grimm for comfort and hope. Each time had Grimm whispered to her that the prince or the fairy would come and deliver her

[1] A hardy shrub covering large tracts of land in Texas.

[2] Copyright, 1907, by Doubleday, Page and Company. Used by permission of the publishers.

[3] The Grimm Brothers' *Fairy Tales*.

out of the wicked enchantment. Every night she had taken fresh courage and strength from Grimm.

To whatever tale she read she found an analogy in her own conditions. The woodcutter's lost child, the unhappy goose girl, the persecuted step-daughter, the little maiden imprisoned in the witch's hut — all these were but transparent disguises for Lena, the overworked kitchenmaid in the Quarrymen's Hotel. And always when the extremity was direst came the good fairy or the gallant prince to the rescue.

So, here in the ogre's castle, enslaved by a wicked spell, Lena had leaned upon Grimm and waited, longing for the powers of goodness to prevail. But on the day before Mrs. Maloney had found the book in her room and had carried it away, declaring sharply it would not do for servants to read at night; they lost sleep and did not work briskly the next day. Can one only eleven years old, living away from one's mamma, and never having any time to play, live entirely deprived of Grimm? Just try it once, and you will see what a difficult thing it is.

Lena's home was in Texas, away up among the little mountains on the Pedernales River, in a little town called Fredericksburg. They are all German people who live in Fredericksburg. Of evenings they sit at little tables along the sidewalk and drink beer and play pinochle [1] and scat.[1] They are very thrifty people.

Thriftiest among them was Peter Hildesmuller, Lena's father. And that is why Lena was sent to work in the hotel at the quarries, thirty miles away. She earned three dollars every week there, and Peter added her wages to his well-guarded store. Peter had an ambition to become as rich as his neighbor, Hugo Heffelbauer, who smoked a meerschaum pipe three feet long and had wiener schnitzel [2] and hasenpfeffer [3] for dinner every day in the week. And now Lena was quite old enough to work and assist in the accumulation of riches. But conjecture, if you can, what it means to be sentenced at eleven years of age from a home in the pleasant little Rhine village to hard labor in the ogre's castle, where you must fly to serve the ogres, while they devour cattle and sheep, growling fiercely as they stamp white limestone dust from their great shoes for you to sweep and scour with your weak, aching fingers. And then — to have Grimm taken away from you!

Lena raised the lid of an old empty case that had once contained canned corn and got out a sheet of paper and a piece of pencil. She was going to

[1] Card game. [2] Vienna veal chops.
[3] Rabbit meat (or a substitute for it) prepared as a stew.

write a letter to her mamma. Tommy Ryan was going to post it for her at Ballinger's. Tommy was seventeen, worked in the quarries, went home to Ballinger's every night, and was now waiting in the shadows under Lena's window for her to throw the letter out to him. This was the only way she could send a letter to Fredericksburg. Mrs. Maloney did not like her to write letters.

The stump of candle was burning low, so Lena hastily bit the wood from around the lead of her pencil and began. This is the letter she wrote:

"DEAREST MAMMA — I want so much to see you. And Gretel and Claus and Heinrich and little Adolf. I am so tired. I want to see you. Today I was slapped by Mrs. Maloney and had no supper. I could not bring in enough wood, for my hand hurt. She took my book yesterday. I mean *Grimm's Fairy Tales*, which Uncle Leo gave me. It did not hurt any one for me to read the book. I try to work as well as I can, but there is so much to do. I read only a little bit every night. Dear mamma, I shall tell you what I am going to do. Unless you send for me tomorrow to bring me home I shall go to a deep place I know in the river and drown. It is wicked to drown, I suppose, but I wanted to see you, and there is no one else. I am very tired, and Tommy is waiting for the letter. You will excuse me, mamma, if I do it.

"Your respectful and loving daughter,

"LENA."

Tommy was still waiting faithfully when the letter was concluded, and when Lena dropped it out she saw him pick it up and start up the steep hillside. Without undressing, she blew out the candle and curled herself upon the mattress on the floor.

At 10:30 o'clock old man Ballinger came out of his house in his stocking feet and leaned over the gate, smoking his pipe. He looked down the big road, white in the moonshine, and rubbed one ankle with the toe of his other foot. It was time for the Fredericksburg mail to come pattering up the road.

Old man Ballinger had waited only a few minutes when he heard the lively hoof beats of Fritz's team of little black mules, and very soon afterward his covered spring wagon stood in front of the gate. Fritz's big spectacles flashed in the moonlight and his tremendous voice shouted a greeting to the postmaster of Ballinger's. The mail carrier jumped out and took the bridles from the mules, for he always fed them oats at Ballinger's.

While the mules were eating from their feed bags, old man Ballinger brought out the mail sack and threw it into the wagon.

"Tell me," said Fritz, when he was ready to start, "contains the sack a letter to Frau Hildesmuller from the little Lena at the quarries? One came in the last mail to say that she is a little sick, already. Her mamma is very anxious to hear again."

"Yes," said old man Ballinger, "thar's a letter for Mrs. Helterskelter, or some sich name. Tommy Ryan brung it over when he come. Her little gal workin' over thar, you say?"

"In the hotel," shouted Fritz, as he gathered up the lines; "eleven years old and not bigger as a frankfurter. The close-fist of a Peter Hildesmuller! — some day I shall with a big club pound that man's dummkopf [1] — all in and out the town. Perhaps in this letter Lena will say that she is yet feeling better. So, her mamma will be glad. *Auf wiedersehen*,[2] Herr Ballinger — your feets will take cold out in the night air."

"So long, Fritzy," said old man Ballinger. "You got a nice cool night for your drive."

Up the road went the little black mules at their steady trot, while Fritz thundered at them occasional words of endearment and cheer.

These fancies occupied the mind of the mail carrier until he reached the big post oak forest, eight miles from Ballinger's. Here his ruminations were scattered by the sudden flash and report of pistols and a whooping as if from a whole tribe of Indians. A band of galloping centaurs closed in around the mail wagon. One of them leaned over the front wheel, covered the driver with his revolver, and ordered him to stop. Others caught at the bridles of Donder and Blitzen.

"Donnerwetter!" [3] shouted Fritz, with all his tremendous voice — "was ist? Release your hands from dose mules. Ve vas der United States mail!"

"Hurry up, Dutch!" drawled a melancholy voice. "Don't you know when you're in a stick-up? Reverse your mules and climb out of the cart."

It is due to the breadth of Hondo Bill's demerit and the largeness of his achievements to state that the holding up of the Fredericksburg mail was not perpetrated by way of an exploit. As the lion while in the pursuit of prey commensurate to his prowess might set a frivolous foot upon a casual rabbit in his path, so Hondo Bill and his gang swooped sportively upon the pacific transport of Meinherr Fritz.

[1] German for *blockhead*. [2] German for *Good-by*. Literally, "I'll see you again."
[3] Thunderation!

The real work of their sinister night ride was over. Fritz and his mail bag and his mules came as a gentle relaxation, grateful after the arduous duties of their profession. Twenty miles to the southeast stood a train with a killed engine, hysterical passengers, and a looted express and mail car. That represented the serious occupation of Hondo Bill and his gang. With a fairly rich prize of currency and silver the robbers were making a wide detour to the west through the less populous country, intending to seek safety in Mexico by means of some fordable spot on the Rio Grande. The booty from the train had melted the desperate bushrangers to jovial and happy skylarkers.

Trembling with outraged dignity and no little personal apprehension, Fritz climbed out to the road after replacing his suddenly removed spectacles. The band had dismounted and were singing, capering, and whooping, thus expressing their satisfied delight in the life of a jolly outlaw. Rattlesnake Rogers, who stood at the heads of the mules, jerked a little too vigorously at the rein of the tender-mouthed Donder, who reared and emitted a loud, protesting snort of pain. Instantly Fritz, with a scream of anger, flew at the bulky Rogers and began assiduously to pommel that surprised freebooter with his fists.

"Villain!" shouted Fritz, "dog, bigstiff! Dot mule he has a soreness by his mouth. I vill knock off your shoulders mit your head — robbermans!"

"Yi-yi!" howled Rattlesnake, roaring with laughter and ducking his head, "somebody git this here sauerkraut off'n me!"

One of the band yanked Fritz back by the coat tail, and the woods rang with Rattlesnake's vociferous comments.

"The . . . little wienerwurst," [1] he yelled, amiably. "He's not so much of a skunk, for a Dutchman. Took up for his animile plumb quick, didn't he? I like to see a man like his hoss, even if it is a mule. The dad-blamed little Limburger, he went for me, didn't he! Whoa, now, muley — I ain't a-goin' to hurt your mouth agin any more."

Perhaps the mail would not have been tampered with had not Ben Moody, the lieutenant, possessed certain wisdom that seemed to promise more spoils.

"Say, Cap," he said, addressing Hondo Bill, "there's liable to be good pickings in these mail sacks. I've done some hoss tradin' with these Dutchmen around Fredericksburg, and I know the style of the varmints. There's big money goes through the mails to that town. Them Dutch risk a thousand

[1] Literally *Vienna Sausage.* Slang for *worthless.*

dollars sent wrapped in a piece of paper before they'd pay the banks to handle the money."

Hondo Bill, six feet two, gentle of voice and impulsive in action, was dragging the sacks from the rear of the wagon before Moody had finished his speech. A knife shone in his hand, and they heard the ripping sound as it bit through the tough canvas. The outlaws crowded around and began tearing open letters and packages, enlivening their labors by swearing affably at the writers, who seemed to have conspired to confute the prediction of Ben Moody. Not a dollar was found in the Fredericksburg mail.

"You ought to be ashamed of yourself," said Hondo Bill to the mail carrier in solemn tones, "to be packing around such a lot of old, trashy paper as this. What d'you mean by it, anyhow? Where do you Dutchers keep your money at?"

The Ballinger mail sack opened like a cocoon under Hondo's knife. It contained but a handful of mail. Fritz had been fuming with terror and excitement until this sack was reached. He now remembered Lena's letter. He addressed the leader of the band, asking that that particular missive be spared.

"Much obliged, Dutch," he said to the disturbed carrier. "I guess that's the letter we want. Got spondulicks in it, ain't it? Here she is. Make a light, boys."

Hondo found and tore open the letter to Mrs. Hildesmuller. The others stood about, lighting twisted-up letters one from another. Hondo gazed with mute disapproval at the single sheet of paper covered with the angular German script.

"Whatever is this you've humbugged us with, Dutchy? You call this here a valuable letter? That's a mighty low-down trick to play on your friends what come along to help you distribute your mail."

"That's Chiny writin'," said Sandy Grundy, peering over Hondo's shoulder.

"You're off your kazip," declared another of the gang, an effective youth, covered with silk handkerchiefs and nickel plating. "That's shorthand. I seen 'em do it once in court."

"Ach, no, no, no — dot is German," said Fritz. "It is no more as a little girl writing a letter to her mamma. One poor little girl, sick and vorking hard avay from home. Ach! it is a shame. Good Mr. Robberman, you vill please let me have dot letter?"

"What the devil do you take us for, old Pretzels?" said Hondo with sudden and surprising severity. "You ain't presumin' to insinuate that we

gents ain't possessed of sufficient politeness for to take an interest in the miss's health, are you? Now, you go on and you read that scratchin' out loud and in plain United States language to this here company of educated society."

Hondo twirled his six-shooter by its trigger guard and stood towering above the little German, who at once began to read the letter, translating the simple words into English. The gang of rovers stood in absolute silence, listening intently.

"How old is that kid?" asked Hondo when the letter was done.

"Eleven," said Fritz.

"And where is she at?"

"At dose rock quarries — working. Ach, mein Gott — little Lena, she speak of drowning. I do not know if she vill do it, but if she shall I schvear I vill dot Peter Hildesmuller shoot mit a gun."

"You Dutchers," said Hondo Bill, his voice swelling with fine contempt, "make me plenty tired. Hirin' out your kids to work when they ought to be playin' dolls in the sand. . . . I reckon we'll fix your clock for a while just to show what we think of your old cheesy nation. Here, boys!"

Hondo Bill parleyed aside briefly with his band, and then they seized Fritz and conveyed him off the road to one side. Here they bound him fast to a tree with a couple of lariats. His team they tied to another tree near by.

"We ain't going to hurt you bad," said Hondo reassuringly. "'Twon't hurt you to be tied up for a while. We will now pass you the time of day, as it is up to us to depart. Ausgespielt — nixcumrous,[1] Dutchy. Don't get any more impatience."

Fritz heard a great squeaking of saddles as the men mounted their horses. Then a loud yell and a great clatter of hoofs as they galloped pell-mell back along the Fredericksburg road.

For more than two hours Fritz sat against his tree, tightly but not painfully bound. Then from the reaction after his exciting adventure he sank into slumber. How long he slept he knew not, but he was at last awakened by a rough shake. Hands were untying his ropes. He was lifted to his feet, dazed, confused in mind, and weary of body. Rubbing his eyes, he looked and saw that he was again in the midst of the same band of terrible

[1] Like so many other expressions of the robbers, these are fragments of real German, nonsensical and humorous imitations of Fritz's speech; part German, part nonsense, equivalent to our slang phrases *All over! Nothing doing!*

bandits. They shoved him up to the seat of his wagon and placed the lines in his hands.

"Hit it out for home, Dutch," said Hondo Bill's voice commandingly. "You've given us lots of trouble and we're pleased to see the back of your neck. Spiel! Zwei bier! Vamoose!" [1]

Hondo reached out and gave Blitzen a smart cut with his quirt. The little mules sprang ahead, glad to be moving again. Fritz urged them along, dizzy and muddled over his fearful adventure.

According to schedule time, he should have reached Fredericksburg at daylight. As it was, he drove down the long street of the town at eleven o'clock A.M. He had to pass Peter Hildesmuller's house on his way to the post-office. He stopped his team at the gate and called. But Frau Hildesmuller was watching for him. Out rushed the whole family of Hildesmullers.

Frau Hildesmuller, fat and flushed, inquired if he had a letter from Lena, and then Fritz raised his voice and told of his adventure. He told the contents of the letter that the robber had made him read, and then Frau Hildesmuller broke into wild weeping. Her little Lena drown herself! Why had they sent her from home? What could be done? Perhaps it would be too late by the time they could send for her now. Peter Hildesmuller dropped his meerschaum on the walk and it shivered into pieces.

"Woman!" he roared at his wife, "why did you let that child go away? It is your fault if she comes home to us no more."

Every one knew that it was Peter Hildesmuller's fault, so they paid no attention to his words.

A moment afterward a strange, faint voice was heard to call: "Mamma!" Frau Hildesmuller at first thought it was Lena's spirit calling, and then she rushed to the rear of Fritz's covered wagon, and, with a loud shriek of joy, caught up Lena herself, covering her pale little face with kisses and smothering her with hugs. Lena's eyes were heavy with the deep slumber of exhaustion, but she smiled and lay close to the one she had longed to see. There among the mail sacks, covered in a nest of strange blankets and comforters, she had lain asleep until awakened by the voices around her.

Fritz stared at her with eyes that bulged behind his spectacles.

"Gott in Himmel!" he shouted. "How did you get in that wagon? Am I going crazy as well as to be murdered and hanged by robbers this day?"

"You brought her to us, Fritz," cried Herr Hildesmuller. "How can we ever thank you enough?"

[1] *Vamoose* means *get out*. *Spiel* and *Zwei bier* are good German words but nonsensical here. Hondo Bill is making fun of Fritz.

"HE HELD ME CLOSE AND I WENT TO SLEEP . . ."

"Tell mamma how you came in Fritz's wagon," said Frau Hildesmuller.

"I don't know," said Lena. "But I know how I got away from the hotel. The Prince brought me."

"By the Emperor's crown!" shouted Fritz, "we are all going crazy."

"I always knew he would come," said Lena, sitting down on her bundle of bedclothes on the sidewalk. "Last night he came with his armed knights and captured the ogre's castle. They broke the dishes and kicked down the doors. They pitched Mr. Maloney into a barrel of rain water and threw flour all over Mrs. Maloney. The workmen in the hotel jumped out of the windows and ran into the woods when the knights began firing their guns. They wakened me up and I peeped down the stair. And then the Prince came up and wrapped me in the bedlcothes and carried me out. He was so tall and strong and fine. His face was as rough as a scrubbing-brush, and he talked soft and kind and smelled of schnapps.[1] He took me on his horse before him and we rode away among the knights. He held me close and I went to sleep that way, and didn't wake up till I got home."

"Rubbish!" cried Fritz Bergmann. "Fairy tales! How did you come from the quarries to my wagon?"

"The Prince brought me," said Lena, confidently.

And to this day the good people of Fredericksburg haven't been able to make her give any other explanation.

Buddy and Waffles[2]

John A. Moroso

I

They were two of a kind — Buddy and his dog, Waffles. "That child," declared Mrs. H. Orrison Finch, president of the Ladies' Village Improvement Society, when the disreputability of Buddy was brought up for consideration, "is a disgrace and a hurt to the community! The first thing a visitor to the town sees is a bundle of old clothes piled in the sun on a bench in front of the station. The bundle stirs on the arrival of a train, gets up, and the visitor is confronted with that shocking spectacle which has the name of a human being!"

"Where did the boy come from, Madam President?" asked Mrs. Mary Amelia Sitt, chairman of the Committee on the Beautification of Railroad Parks and Stations.

[1] Holland gin.

[2] Reprinted by special permission of the author.

"He looks as if he had escaped from a ragpicker's bag," replied Mrs. Finch. "But I believe that he was born in the county poorhouse, and that an old widow, now dead, adopted him and left him, after her demise, to grow up like a rank and noxious weed."

"Who feeds him?" asked another member.

"He feeds himself somehow and also feeds his cur dog, who is as much a disgrace to the town as his master," the president informed the society. "We should and must get rid of the two of them. It is high time."

The hour for the bridge game was at hand, and on that afternoon it was to be played in the very comfortable and even richly appointed home of the president.

"I move, Madam President," said Mrs. Nales, "that the Committee on Beautification of Railroad Parks and Stations be instructed to take such action as is necessary to have this nuisance abated. If the dog has no license he may be easily disposed of. The boy might be placed in some institution."

"Second the motion!" came from all over the meeting room, and, as it was carried unanimously, a motion to adjourn followed, and the ladies trooped off to their fun.

Now, they had to cross the railroad tracks to reach the home of their hostess, and there sat Buddy on his favorite bench in the sun, making fast a cord to a slender branch of a tree laid across his knees, with a tin can filled with worms beside him, and, looking up into his face, his dog and only friend: a gaunt, shaggy cur, dingy brown in color. Buddy was about twelve years old, and his eyes shone from a dirty face like two blue patches of summer sky through shower-promising clouds. One of his shoes was intended for a male person and the other, from which he had removed the high heel, had been made for a female. His coat had been cut for a man, and the bifurcation of his trousers was lost in an amplitude of cloth. He stopped fixing his fishing tackle to caress the dog — at the dog's own earnest and caudal beseeching — and the ladies passed with sniffs of contempt and disgust, and with glances which said plainly: "We'll take up *your* case after the bridge!"

Thinking that his friend was hungry Buddy fished in a cavernous pocket, pulled out half a loaf of bread, and wrenched off a goodly piece. He emptied his bait from the can and filled it with water from a near-by rain barrel, placing it beside his pet and putting the wriggling, protesting worms in his coat pocket, stuffing a piece of newspaper on top of them to hold them captive.

Waffles did not beg often, for he was a good self-provider. By upsetting a boy and stealing the contents of a tray which he was carrying to a neighbor's home one morning Buddy's dog secured a breakfast that day of a dozen well-browned and buttered waffles, which not only gave him internal satisfaction, but also caused his christening by other boys who saw him make the raid.

The dog finishing his repast and quenching his thirst, Buddy filled his own mouth with bread, rinsed out the bait can, wet his own throat, and departed whistling, with his rod, line, worms, and four-footed friend, in the direction of the brook. The heart of the lad was light within him. The winter had passed; the robins had come up from the South to steal all the worms they could from small boys who would a-fishing go; and the grackles were flying overhead in countless air squadrons, making a noise like crackling twigs in a brisk forest fire. Over the untilled fields the dandelions spread their golden carpets; the trees had well advanced in leafing, the fish were nibbling, and Buddy would no longer be compelled to beg a shelter in barns or in the rear of village shops at the coming of night.

II

It was probably the spirit of pride and responsibility in ownership which early determined Buddy thoroughly to educate his dumb friend. He knew nothing about praying, but he did know of the posture for praying, so he taught Waffles to kneel down with his head between his forepaws and not stir until he heard the magic word "Amen." This concession having been made to the demands of a Christian nation Waffles was taught to say "Good morning" and "Good night," and his deportment was established. Next, Buddy taught him to ask for food and water when there were any with which to accede to his request. Waffles in time also acquired the art of playing sick, writhing in great pain on the ground and then lying stark and stiff in death until the magic words "Git up!" brought him back to the living.

Buddy further taught his friend to be useful, having him carry his ragged cap or tattered shoes on hot days, or the fishing pole or the bait can. It was not necessary to teach him to love his master: that was born in his puppy soul when Buddy crawled under the freight-station platform one winter's morning and saved him from death by cold and starvation.

So the sweetest season of the year began with a well-educated dog and a thoroughly happy and uneducated boy, neither asking anything of life save plenty of sunshine and a bite to eat. Nature offered them both, and

a little later in the year Man would offer the lad the highest and greatest blessing that can come to a boy — the circus!

Buddy was already coping with the problem of acquiring enough money to pay his way through the gates of boyhood's heaven. He lived from circus to circus; and as each springtime came he planned to gaze long and lovingly upon every freak in every side show, every animal in the menagerie; planned for a top seat in the big tent, where he could rub his back against the beloved canvas and watch all three rings at once; and laid out appropriations for peanuts, lemonade, and the concert that always followed the regular show.

Buddy earned his circus money by fishing. A little piece of red flannel rag on his line served him for trout, if trout were running, and if they were not running, the wriggling worm on his hook and a light sinker brought up perch. He sold his catches to elaborately equipped fishermen who failed to fill their baskets. This money he hoarded, burying it and marking the treasure-trove against the time when the glittering caravans would pass from the dreams of childhood to the reality of the Fair Grounds in the nearest big town.

"How much ye got now, Buddy?" asked Tom McCue, the village constable, when circus rumors began to spread.

"Ninety-eight," the boy replied.

"Better'n last year, ain't it?" inquired the police arm of the village law.

"Ten cents better."

"Glad to hear it, Buddy; glad to hear it!" McCue, bearing a badge that was as a shield to his whole big heart, was the one person not among the absolutely poverty stricken who would converse openly with the boy. He was old; his hands shook with incipient palsy; his white whiskers twinkled as he constantly nibbled at a bit of plug tobacco; in fact he was just the sort of man to give all his time to the preservation of law in a village so small and peaceful that no harm was ever done within its confines beyond tearing a reputation to tatters or shooting down a defenseless and harmless dog.

"You going to the circus, too, Chief?" Buddy asked.

"Sure; if everything is quiet and I can git off," replied the constable. They drew back against the side of the station to escape the suction of a passing express. "Be you teaching Waffles any new tricks, Buddy?"

"I guess he knows *everything* now, Chief," the boy replied, rubbing his dog's ears. "He can walk on his hands, stand on his head, and turn the back flipflap."

"Is that so? He can, eh?" cried McCue. "You know you'd make a barrel of money with him if you joined the circus, Buddy. I have saw many a trick dog that couldn't tech him; no, sirree, not for a minute. And think of traveling all over the country, with a parade every day, the steam pianner just hittin' it up all the time, and feeding the animules every day!"

"Lawsy!" exclaimed Buddy, his eyes like two blue saucers.

"I'd try it when ye got a little bigger, Buddy. Dinged if I wouldn't, ef I was you."

"Why don't you make that boy and dog keep away from the station?" sounded a strident voice behind them; and constable and boy turned to face Mrs. Sitt and Mrs. Nales, members of the Station Committee.

"What they doin', ma'am?" quavered old Tom.

"*You'll* find out what they're doing," retorted Mrs. Sitt; "and you'll find it out after the next meeting of the improvement society!"

Buddy dodged around the corner of the station, with Waffles at his heels, both feeling that they had unwittingly committed some crime, or that, perhaps, something had happened in the village for which they were blamed. Something was certainly wrong somewhere. Buddy was not old enough and not sapient enough to know that the only crime he and his dog were guilty of was the crime of being alive, or of being accessories after the fact to having been born.

III

At last the morning of the circus came, and Buddy had two dollars, every cent of which he was prepared to squander. The circus town was ten miles away across country and nearer a more profitable railroad line. To reach it on the cars he would have had to spend one of his two precious dollars in a long and roundabout journey. With better shoes he could have made the ten miles easily in a little over three hours, for he was stout of legs and of fine wind. He prepared for the hike across country by having the village cobbler tack a heel on his "female" shoe.

The day was glorious and he felt very thankful over the prospects, and was especially kind to Waffles when he chained him to a post under the freight-station platform, where he would have plenty of shade. He fed his faithful friend with ten cents' worth of beef bones, placed a big can of water beside him, and kissed him good-by.

"Chief" McCue was at the station on duty as usual, and he promised Buddy that if the freight house caught fire he would unchain the dog even before he turned in an alarm. "You leave him to me, Buddy," said the

old constable. "When things is dull, about two o'clock, I'll give him fresh water and take him for a little walk just to cheer him up. You go ahead and have a good time. I'm going to the show tonight — if nothing happens."

With a word of gratitude Buddy peeled off his heavy coat, threw it nonchalantly over his arm and was off down the road. It was eight o'clock and he counted on covering the ten miles by noon. He wanted at least an hour for the calm inspection of the circus encampment and a personal view of each freak in the side shows. Then he would need an hour for the menagerie and a careful study of the "Bengal Man-eater" and "Majestic, the Untamable African Lion, Who Has Devoured Four Keepers." He quickened his stride as he busied his mind with these details.

Only three times did Buddy stop to rest, and, as he had been unable to sleep the night before because of excitement, he rested either standing up or seated on a fallen log for fear that he might doze off. At the last resting place he found that the newly nailed heel on his shoe had been lost. With two rocks he hammered the tacks flat and was off in the stretch. The sun was directly overhead when he saw the waving banners above the tented city and then the softly gleaming white tops of the tents themselves.

When he reached the circus grounds, he found a pump and stuck his mouth under it, working the handle himself as only a thirsty boy can. Then he bought a big sandwich, and with this to nibble on luxuriously he made the preliminary inspection of the tents, examining every guy rope, flap, and peg, studying the layout of the kitchen and mess tents, and learning the locations of dressing rooms for the men and women.

Presently he personally met a Clown! At first it seemed that he was dreaming, but there stood the Clown, his white face and egglike head unmistakably real. He was speaking to him — speaking to Buddy Noname!

"Hi, kid!" Buddy heard him say. "I'd like to buy them clothes from you. They'd do for a make-up, believe me."

He stood at the entrance of the dressing tent for men, grinning hideously in his paint and powder.

"I ain't much on clothes, Mister Clown," Buddy finally managed to say; "but I'll betcher I got a dog can lay over any dog you got in this show."

"You have, eh? And wot might be his name?"

"Waffles."

"Waffles!" cried the Clown. "It's a fine name. Wot's yours?"

"Buddy."

The Clown roared. "Say," he said, "if you ain't got no family ties and want to join the circus, come to see me. Ask for Smithy — Boob

Smithy — and I'll take you along. I need a boy clown and a trick dog." Then he disappeared behind the canvas flap.

For the rest of the afternoon Buddy remained in a dream. Almost mechanically he carried out his program of seeing all the freaks and getting his top seat for the big show; but all the time the thought of fetching Waffles to that dressing tent and showing Boob Smithy what that wonderful dog could do filled his mind.

He cut out the concert and started comparatively early on the long hike back to base. It was pitch black by the time he had covered the fifth homeward mile, and he found that, the shoe with the lost heel having given up trying to keep up with him, his foot was torn and bleeding. Sitting down in the road he tore off half his shirt and bandaged the wounded member, starting off with a limp to do the next five miles. It was well after daybreak when he crawled into the village.

He dragged himself across the railroad tracks and groped beneath the freight platform for Waffles.

He was gone!

IV

Nobody bothered about Buddy as he lay on the ground, half under the freight station, any more than anybody had bothered about him previously. He lay half-hidden and half-senseless, certain of only one friend — Waffles; and he was gone! Used to neglect, Buddy soon fell off into a sleep of exhaustion against the breast of the only mother he had ever known. He was awakened by a familiar voice, and, lifting himself on an elbow, was rejoiced to see Waffles tugging at the end of a chain held by McCue.

"Hi, Chief!" he called, scrambling to his feet and limping across the tracks. "Here I am! Did ye think I was lost?" Waffles in a paroxysm of joy howled at the top of his voice. "I was late getting back," continued Buddy as he reached for the leash of his friend. "Me feet give out on the way."

McCue did not surrender the chain to the boy. His face was a shade whiter than usual.

"Lemme take him now, Chief," the boy urged. "It's been mighty kind of you to look out for the old feller for me."

"Ye can't take him, Buddy," the constable replied in a low voice. "Ten o'clock yestiddy the Mayor serves me with an order to kill him within twenty-four hours because he ain't got no license and a lot of ladies signed a complaint against him. I wanted to —"

"Kill me dawg!" cried Buddy. "Kill Waffles? Wot's he done? Did

he bite anybody, Chief?" He fell on his knees and put his arms about his friend's neck.

"He ain't done nuthin'," replied McCue. "They ain't done said a thing agin him 'ceptin' he was a nuisance."

A sob broke from Buddy's lips. "Ye can't kill him; ye can't kill him!" the boy moaned, pressing the cur to his breast. "Kill me, Chief, won't ye, please? Kill me 'stead of him. Please, Chief, don't you shoot me dawg."

It was a job to be done with in a hurry, and McCue was sorry that his ragged friend had come back. In a few minutes the station would be crowded with people — respectable people — and swift commission of this duly ordained murder could not be enacted there. The old constable dragged the dog from the arms of his little master and started down the hard-beaten tracks beside the rails. Waffles struggled in vain, calling on Buddy to come along too.

The boy rubbed the mud made by his tears clear of his eyes and started after the constable and his dog. His bandaged left foot dragged heavily, his sobs broke the quiet of the country air, his lips writhed in anguish, his poor rags fluttered about him, and his pitiful little soul within him was dying with crucifying pains.

Because of the struggles of Waffles, Buddy managed to catch up with them. A quarter mile down the track McCue stopped and pulled out a big, old-fashioned silver watch.

"In twenty-four hours, Buddy," he said solemnly. "They give me the order at ten o'clock yestiddy. It's nine-fifty now."

Buddy dropped to the ground, his arms about the neck of his dog. "Don't kill him, don't kill him, Chief!" he begged.

"He's only got ten minutes, Buddy."

"I ain't never had another friend on earth," moaned Buddy. The dog whimpered and licked the chin and cheeks of his master.

"Time's up, Buddy; you'd better go away now." The constable dropped his watch into his pocket and heaved forth an old-fashioned horse pistol. As he did so Waffles yanked himself free, but only for a moment, for the big foot of McCue came down on the chain.

"You ain't going to shoot him chained up," begged Buddy. "He won't go away from me and I can't run with a lame foot. Loosen him, won't you?"

"I don't mind doing that for ye, son," replied McCue. "There ain't nothing in the order about shooting him chained up. It says just to shoot and kill him."

"DON'T KILL HIM, DON'T KILL HIM, CHIEF!"

McCue unleashed the dog, and, with a word lifted on a sob, Buddy ordered his friend to stand at attention. Not a muscle, sinew or hair of the brute moved after the word was spoken. But in his brown eyes came a message of affection, fidelity, and undying faith to the eyes of his master.

McCue was aiming his great pistol.

"Sit up!" came the command from the swollen lips of the boy. Waffles rose to his haunches, his forepaws pointed downward pathetically. "Take aim!" cried Buddy. "Fire!" As he shouted the last word he fell against the side of old Tom, the horse pistol roaring to the clear heavens, spitting a tongue of fire and a cloud of smoke.

Waffles dropped over on his side and lay stark and still in the path.

"By gum!" cried McCue. "I done it with one shot. I'm glad of that, Buddy." He slipped his pistol into its holster under his coat and turned to the boy, taking his dirty, tear-stained face in his shaky hands. "Don't blame me, son," he said in a husky voice. "I had to obey orders. You take him and bury him. I know how you loved him."

"I'll put him away in the woods over yonder," replied Buddy.

McCue turned and trudged up the path beside the rails toward the station, shaking his head sadly.

Buddy lifted his stark friend to a shoulder and stole into the underbrush beside the tracks, burrowing deeper and deeper until his strength gave out. Now, fully screened from all eyes, he laid down his precious burden and uttered the one magic word: "Waffles!"

The corpse stirred.

"Sit up!"

The corpse sat up.

Buddy pointed a finger at him and said slowly: "Take aim! Fire!"

Waffles flopped over on his side.

"Git up!"

The corpse got up again.

"Come over and kiss your boss."

Waffles needed no further invitation.

Buddy then cleared a spot in the underbrush and with a grateful sigh threw himself on the bare ground.

"Now we'll go to sleep," he said; and his dog coiled up close to the empty stomach of his master, warming it. "When we both git up we'll start after that circus," added Buddy drowsily. "We'll — show — them — sumpin' — eeyah! — won't we?"

To the Death [1]

From Jack London's The Call of the Wild, *Chapter III*

. . . Spitz, cold and calculating even in his supreme moods, left the pack and cut across a narrow neck of land where the creek made a long bend around. Buck did not know of this, and as he rounded the bend, the frost wraith of a rabbit still flitting before him, he saw another and larger frost wraith leap from the overhanging bank into the immediate path of the rabbit. It was Spitz. The rabbit could not turn, and as the white teeth broke its back in mid air it shrieked as loudly as a stricken man may shriek. . . .

Buck did not cry out. He did not check himself, but drove in upon Spitz, shoulder to shoulder, so hard that he missed the throat. They rolled over and over in the powdery snow. Spitz gained his feet almost as though he had not been overthrown, slashing Buck down the shoulder and leaping clear. Twice his teeth clipped together, like the steel jaws of a trap, as he backed away for better footing, with lean and lifting lips that writhed and snarled.

In a flash Buck knew it. The time had come. It was to the death. As they circled about, snarling, ears laid back, keenly watchful for the advantage, the scene came to Buck with a sense of familiarity. He seemed to remember it all — the white woods, and earth, and moonlight, and the thrill of battle. Over the whiteness and silence brooded a ghostly calm. . . . It was as though it had always been, the wonted ways of things.

Spitz was a practised fighter. . . . He never rushed till he was prepared to receive a rush; never attacked till he had first defended that attack.

In vain Buck strove to sink his teeth in the neck of the big white dog. Wherever his fangs struck for the softer flesh, they were countered by the fangs of Spitz. Fang clashed fang, and lips were cut and bleeding, but Buck could not penetrate his enemy's guard. Then he warmed up and enveloped Spitz in a whirlwind of rushes. Time and time again he tried for the snow-white throat, where life bubbled near to the surface, and each time and every time Spitz slashed him and got away. Then Buck took to rushing, as though for the throat, when, suddenly drawing back his head and curving in from the side, he would drive his shoulder at the shoulder of Spitz, as a ram by which to overthrow him. But instead Buck's shoulder was slashed down each time as Spitz leaped lightly away.

[1] Used by permission of The Macmillan Company.

Spitz was untouched, while Buck was streaming with blood and panting hard. The fight was growing desperate. And all the while the silent and wolfish circle waited to finish off whichever dog went down. As Buck grew winded, Spitz took to rushing, and he kept him staggering for footing. Once Buck went over, and the whole circle of sixty dogs started up; but he recovered himself, almost in mid air, and the circle sank down again and waited.

But Buck possessed a quality that made for greatness — imagination. He fought by instinct, but he could fight by head as well. He rushed, as though attempting the old shoulder trick, but at the last instant swept low to the snow and in. His teeth closed on Spitz's left fore leg. There was a crunch of breaking bone, and the white dog faced him on three legs. Thrice he tried to knock him over, then repeated the trick and broke the right fore leg. Despite the pain and helplessness, Spitz struggled madly to keep up. He saw the silent circle, with gleaming eyes, lolling tongues and silvery breaths drifting upward, closing in upon him as he had seen similar circles close in upon beaten antagonists in the past. Only this time he was the one who was beaten.

There was no hope for him. Buck was inexorable. Mercy was a thing reserved for gentler climes. He manœuvred for the final rush. The circle had tightened till he could feel the breaths of the huskies on his flanks. He could see them, beyond Spitz and to either side, half crouching for the spring, their eyes fixed upon him. A pause seemed to fall. Every animal was motionless as though turned to stone. Only Spitz quivered and bristled as he staggered back and forth, snarling with horrible menace, as though to frighten off impending death. Then Buck sprang in and out; but while he was in, shoulder had at last squarely met shoulder. The dark circle became a dot on the moon-flooded snow as Spitz disappeared from view. Buck stood and looked on, the successful champion, the dominant primordial beast who had made his kill and found it good.

The Parable of the Talents

From the New Testament, *Matthew xxv: 14*

For it is as when a man, going into another country, called his own servants, and delivered unto them his goods. And unto one he gave five talents, to another two, to another one; to each according to his several ability; and he went on his journey. Straightway he that received the five talents went and traded with them, and made other five talents. In

like manner he also that received the two gained other two. But he that received the one went away and digged in the earth, and hid his lord's money.

Now after a long time the lord of those servants cometh, and maketh a reckoning with them. And he that received the five talents came and brought other five talents, saying, Lord, thou deliveredst unto me five talents: lo, I have gained other five talents. His lord said unto him, Well done, good and faithful servant: thou hast been faithful over a few things, I will set thee over many things; enter thou into the joy of thy lord. And he also that received the two talents came and said, Lord, thou deliveredst unto me two talents: lo, I have gained other two talents. His lord said unto him, Well done, good and faithful servant: thou hast been faithful over a few things, I will set thee over many things; enter thou into the joy of thy lord.

And he also that had received the one talent came and said, Lord, I knew thee that thou art a hard man, reaping where thou didst not sow, and gathering where thou didst not scatter; and I was afraid, and went away and hid thy talent in the earth: lo, thou hast thine own. But his lord answered and said unto him, Thou wicked and slothful servant, thou knewest that I reap where I sowed not, and gather where I did not scatter; thou oughtest therefore to have put my money to the bankers, and at my coming I should have received back mine own with interest. Take ye away therefore the talent from him, and give it unto him that hath the ten talents. For unto every one that hath shall be given, and he shall have abundance: but from him that hath not, even that which he hath shall be taken away.

SECTION FIVE

Stories in Prose Told in the First Person

Read one of the following stories and be able to tell it in your own words to your classmates. Observe that these stories are told in the first person. Note especially, in retelling the first of the group, these points: 1. Hugh and his mother. 2. Hugh and his father. 3. Hugh and his comrades. 4. David Dove: a character sketch. 5. Hugh's inborn honesty. 6. David Dove and Hugh's father. 7. A coveted guinea.

Hugh's School Days [1]

From S. Weir Mitchell's Hugh Wynne: Free Quaker, *Chapter II*

The day I went to school for the first time is very clear in my memory. I can see myself, a stout little fellow about eight years old, clad in gray homespun, with breeches, low shoes, and a low, flat beaver hat. I can hear my mother say, "Here are two big apples for thy master," it being the custom so to propitiate pedagogues. Often afterward I took eggs in a little basket, or flowers, and others did the like.

"Now run! run!" she cried, "and be a good boy; run, or thou wilt be late." And she clapped her hands as I sped away, now and then looking back over my shoulder.

I remember as well my return home to this solid house, this first day of my going to school. One is apt to associate events with persons, and my mother stood leaning on the half-door as I came running back. She was some little reassured to see me smiling, for, to tell the truth, I had been mightily scared at my new venture. . . .

As I came she set those large, childlike eyes on me, and opening the lower half-door, cried out:

"I could scarce wait for thee! I wish I could have gone with thee, Hugh; and was it dreadful? Come, let us see thy little book. And did they praise thy reading? Didst thou tell them I taught thee? There are girls, I hear," and so on — a way she had of asking many questions without waiting for a reply.

As we chatted we passed through the hall, where tall mahogany chairs stood dark against the white-washed walls, such as were in all the rooms. Joyous at escape from school, and its confinement of three long, weary hours, from eight to eleven, I dropped my mother's hand, and, running a little, slid down the long entry over the thinly sanded floor, and then slipping, came down with a rueful countenance, as nature, foreseeing results, meant that a boy should descend when his legs fail him. My mother sat down on a settle, and spread out both palms toward me, laughing, and crying out:

"So near are joy and grief, my friends, in this world of sorrow."

This was said so exactly with the voice and manner of a famous preacher of our Meeting that even I, a lad then of only eight years, recognized the imitation. Indeed, she was wonderful at this trick of mimicry, a thing most odious to Friends. As I smiled, hearing her, I was aware of my father

[1] Used by permission of The Century Company.

in the open doorway of the sitting-room, tall, strong, with much iron-gray hair. Within I saw several Friends, large rosy men in drab, with horn buttons and straight collars, their stout legs clad in dark silk hose, without the paste or silver buckles then in use. All wore broad-brimmed, low beavers, and their gold-headed canes rested between their knees.

My father said to me, in his sharp way, "Take thy noise out into the orchard. The child disturbs us, wife. Thou shouldst know better. A committee of overseers is with me." He disliked the name Marie, and was never heard to use it, nor even its English equivalent.

Upon this the dear lady murmured, "Let us fly, Hugh," and she ran on tiptoe along the hall with me, while my father closed the door. "Come," she added, "and see the floor. I am proud of it. We have friends to eat dinner with us at two." . . .

And thus began my life at school, to which I went twice a day, my father not approving of the plan of three sessions a day, which was common, nor, for some reason, I know not what, of schools kept by Friends. So it was that I set out before eight, and went again from two to four. . . .

I have observed that teachers are often eccentric, and surely David Dove was no exception, nor do I now know why so odd a person was chosen by many for the care of youth. I fancy my mother had to do with the choice in my case, and was influenced by the fact that Dove rarely used the birch, but had a queer fancy for setting culprits on a stool, with the birch switch stuck in the back of the jacket, so as to stand up behind the head. I hated this, and would rather have been birched *secundum artem* [1] than to have seen the girls giggling at me. I changed my opinion later. . . .

Our school life with Dove ended after four years in an odd fashion. I was then about twelve, and had become a vigorous, daring boy, with, as it now seems to me, something of the fortunate gayety of my mother. Other lads thought it singular that in peril I became strangely vivacious; but underneath I had a share of the relentless firmness of my father, and of his vast dislike of failure, and of his love of truth. I have often thought that the father in me saved me from the consequences of so much of my mother's gentler nature as might have done me harm in the rude conflicts of life.

David Dove, among other odd ways, devised a plan for punishing the unpunctual which had considerable success. One day, when I had far overstayed the hour of eight, by reason of having climbed into Friend Pemberton's gardens, where I was tempted by many green apples, I was

[1] According to the usual method.

"NOW RUN! RUN!" SHE CRIED

met by four older boys. One had a lantern, which, with much laughter, he tied about my neck, and one, marching before, rang a bell. I had seen this queer punishment fall on others, and certainly the amusement shown by people in the streets would not have hurt me compared with the advantage of pockets full of apples, had I not of a sudden seen my father, who usually breakfasted at six, and was at his warehouse by seven. He looked at me composedly, but went past us saying nothing.

On my return about eleven, he unluckily met me in the garden, for I had gone the back way in order to hide my apples. I had an unpleasant half-hour, despite my mother's tears, and was sent at once to confess to Friend James Pemberton. The good man said I was a naughty boy, but must come later when the apples were red ripe, and I should take all I wanted, and I might fetch with me another boy, or even two. I never forgot this, and did him some good turns in after-years, and right gladly too.

In my own mind I associated David Dove with this painful interview with my father. I disliked him the more because, when the procession entered the school, a little girl for whom Warder and I had a boy friendship, in place of laughing, as did the rest, for some reason began to cry. This angered the master, who had the lack of self-control often seen in eccentric people. He asked why she cried, and on her sobbing out that it was because she was sorry for me, he bade her take off her stays. These being stiff, and worn outside the gown, would have made the punishment of the birch on the shoulders of trifling moment.

As it was usual to whip girls at school, the little maid said nothing but did as she was bid, taking a sharp birching without a cry. Meanwhile I sat with my head in my hands, and my fingers in my ears lest I should hear her weeping. After school that evening, when all but Warder and I had wandered home, I wrote on the outside wall of the school-house with chalk, "David Dove Is A Cruel Beast," and went away somewhat better contented.

Now, with all his seeming dislike to use the rod, David had turns of severity, and then he was far more brutal than any man I have ever known. Therefore it did not surprise us next morning that the earlier scholars were looking with wonder and alarm at the sentence on the wall, when Dove, appearing behind us, ordered us to enter at once.

Going to his desk, he put on his spectacles, which then were worn astride of the nose. In a minute he set on below them a second pair, and this we knew to be a signal of coming violence. Then he stood up, and asked who

had written the opprobrious epithet on the wall. As no one replied, he asked several in turn, but luckily chose the girls, thinking, perhaps, that they would weakly betray the sinner. Soon he lost patience, and cried out he would give a king's pound to know.

When he had said this over and over, I began to reflect that, if he had any idea of doing as he promised, a pound was a great sum, and to consider what might be done with it in the way of marbles of Amsterdam, tops, and of certain much-desired books, for now this latter temptation was upon me, as it has been ever since. As I sat, and Dove thundered, I remembered how, when one Stacy, with an oath, assured my father that his word was as good as his bond, my parent said dryly that this equality left him free to choose, and he would prefer his bond. I saw no way to what was for me the mysterious security of a bond, but I did conceive of some need to stiffen the promise Dove had made before I faced the penalty.

Upon this I held up a hand, and the master cried, "What is it?"

I said, "Master, if a boy should tell thee wouldst thou surely give a pound?"

At this a lad called "Shame!" thinking I was a telltale.

When Dove called silence and renewed his pledge, I, overbold, said, "Master, I did it, and now wilt thou please to give me a pound — a king's pound?"

"I will give thee a pounding!" he roared; and upon this came down from his raised form, and gave me a beating so terrible and cruel that at last the girls cried aloud, and he let me drop on the floor, sore and angry. I lay still awhile, and then went to my seat. As I bent over my desk, it was rather the sense that I had been wronged, than the pain of the blows, which troubled me.

After school, refusing speech to any, I walked home, and ministered to my poor little bruised body as I best could. Now this being a Saturday, and therefore a half-holiday, I ate at two with my father and mother.

Presently, my father, detecting my uneasy movements, said, "Hast thou been birched today, and for what badness?"

Upon this my mother said softly, "What is it, my son? Have no fear." And this gentleness being too much for me, I fell to tears, and blurted out all my little tragedy.

As I ended, my father rose, very angry, and cried out, "Come this way!" But my mother caught me, saying, "No! no! Look, John! see his poor neck and his wrist! What a brute! I tell thee, thou shalt not!

it were a sin. Leave him to me," and she thrust me behind her as if for safety.

To my surprise, he said, "As thou wilt," and my mother hurried me away. We had a grave, sweet talk, and there it ended for a time. I learned that, after all, the woman's was the stronger will. I was put to bed and declared to have a fever, and given sulphur and treacle, and kept out of the paternal paths for a mournful day of enforced rest.

On the Monday following I went to school as usual, but not without fear of Dove. When we were all busy, about ten o'clock, I was amazed to hear my father's voice. He stood before the desk, and addressed Master Dove in a loud voice, meaning, I suppose, to be heard by all of us.

"David Dove," he said, "my son has been guilty of disrespect to thee, and to thy office. I do not say he has lied, for it is my belief that thou art truly an unjust and cruel beast. As for his sin, he has suffered enough [I felt glad of this final opinion]; but a bargain was made. He, on his part, for a consideration of one pound sterling, was to tell thee who wrote certain words. He has paid thee and thou hast taken interest out of his skin. Indeed, Friend Shylock, I think he weighs less by a pound. Thou wilt give him his pound, Master David."

Upon this a little maid near by smiled at me, and Warder punched me in the ribs. Master Dove was silent a moment, and then answered that there was no law to make him pay, and that he had spoken lightly, as one might say, "I would give this or that to know." But my father replied at once:

"The boy trusted thee, and was as good as his word. I advise thee to pay. As thou art Master to punish boys, so will I, David, use thy birch on thee at need, and trust to the great Master to reckon with me if I am wrong."

All this he said so fiercely that I trembled with joy, and hoped that Dove would deny him; but, in place of this, he muttered something about Meeting and Friends, and meanwhile searched his pockets and brought out a guinea. This my father dropped into his breeches pocket, saying, "The shilling will be for interest" (a guinea being a shilling over a king's pound). After this, turning to me, he said, "Come with me, Hugh," and went out of the schoolhouse, I following after, very well pleased, and thinking of my guinea. I dared not ask for it, and I think he forgot it. He went along homeward, with his head bent and his hands behind his back.

The Day of Judgment

From E. S. P. Ward's Trotty's Wedding Tour, *Chapter XIII*

I am fourteen years old and Jill is twelve and a quarter. Jill is my brother. That isn't his name, you know; his name is Timothy and mine is George Zacharias; but they've always called us Jack and Jill. . . .

Well, Jill and I had an invitation to Aunt John's this summer, and that was how we happened to be there. . . .

I'd rather go to Aunt John's than anywhere else in this world. When I was a *little* fellow I used to think I'd rather go to Aunt John's than to go to Heaven. But I never dared to tell. . . .

She'd invited us to come on the 12th of August. It takes all day to get to Aunt John's. She lives at Little River in New Hampshire way up. You have to wait at South Lawrence in a poky little depot, . . . and you get some played out. At least I don't but Jill does. So we bought a paper and Jill sat up and read it. When he'd sat a minute and read along:

"Look here!" said he.

"Look where?" said I.

"Why, there's going to be a comet tonight," said Jill.

"Who cares?" said I.

Jill laid down the paper, and crunched a pop-corn all up before he answered that. Then said he, "I don't see why father didn't tell us. I s'pose he thought we'd be frightened, or something. Why, s'posing the world *did* come to an end? That's what this paper says. 'It is predicted' — where's my place? O! I see — 'predicted by learned men that a comet will come into con — conjunction with our plant' — no — 'our planet this night. Whether we shall be plunged into a wild vortex of angry space, or suffocated with n-o-x — noxious gases, or scorched to a helpless crisp, or blasted at once into eternal an-ni-hi ——' "

A gust of wind grabbed the paper out of Jill's hand just then, and took it out of the window; so I never heard the rest. . . .

"Father isn't a goose," said I. "He didn't think it worth mentioning. He isn't going to be afraid of a comet at his time of life!"

So we didn't think any more about the comet till we got to Aunt John's. . . . There was company there. . . . It wasn't a relation, only an old schoolmate, and her name was Miss Togy; so she'd come without an invitation, and had to have the spare room because she was a lady. That was how Jill and I came to be put in the little chimney bedroom. . . .

That little chimney bedroom is the funniest place you ever slept in. . . .

There'd been a chimney once, and it ran up by the window, and grandfather had it taken away. It was a big, old, *old*-fashioned chimney, and it left the funniest little gouge in the room! So the bed went in as nice as could be. We couldn't see much but the ceiling when we got to bed.

"It's pretty dark," said Jill; "I shouldn't wonder if it *did* blow up a little. Wouldn't it scare — Miss — Bogy!"

"Togy," said I.

"Well, T-o—" said Jill; and right in the middle of it he went off as sound as a weasel.

The next thing I can remember is a horrible noise — I can't think of but one thing in this world it was like, and that isn't in this world so much. I mean the Last Trumpet, with the Angel blowing as he blows in my old Primer.

But the *next* thing I remember is *hearing* Jill sit up in bed — for I couldn't see him, it was so dark — and his piping out the other half of Miss Togy's name just as he had left it when he went to sleep:

"*Gy!* Bo-*gy!* Fo-*gy!* Soa-*ky!* — O," said Jill, coming to at last, "I thought . . . why, what's up?"

I was up, but I couldn't tell what else was, for a little while. I went to the window. It was as dark as a great rat-hole out-of-doors, all but a streak of lightning and an awful thunder, as if the world was cracking all to pieces. . . .

"Come to bed!" shouted Jill, "you'll get struck, and then that'll kill me."

I went back to bed, for I didn't know what else to do. We crawled down under the clothes and covered ourselves all up.

"W-ould — you — call Aunt — John?" asked Jill. He was 'most choked. I came up for air.

"No," said I, "I don't think I'd call Aunt John."

I should have liked to call Aunt John by that time; but then I should have felt ashamed.

"I s'pose she has got her hands full with Miss Croaky, anyway," chattered Jill, bobbing up for a breath, and then bobbing under again.

By that time the storm was the worst storm I had ever seen in my life — it grew worse and worse. Thunder, lightning, and wind! Wind, lightning and thunder! Rain and roar and awfulness! I don't know how to tell how awful it was. . . .

In the middle of the biggest peal we'd had yet, up jumped Jill. "Jack!" said he, "that comet!" I'd never thought of the comet till that minute;

I felt an ugly feeling and a little cold all over. "It is the comet!" said Jill. "It is the Day of Judgment, Jack." . . .

Then it happened. It happened so fast I didn't even have time to get my head under the clothes.

First there was a creak. Then a crash. Then we felt a shake as if a giant pushed his shoulder up through the floor and shoved us. Then we doubled up. And *then* we began to fall. The floor opened, and we went through. I heard the bed-post hit as we went by. . . . Then I felt another crash. Then we began to fall again. Then we bumped down hard. After that we stopped falling. I lay still. My heels were doubled up over my head. I thought my neck would break. But I never dared to stir. I thought I was dead.

By and by I wondered if Jill were not dead too. So I undoubled my neck a little and found some air. It seemed to be just as uncomfortable . . . to breathe without air when you were dead as when you weren't.

I called out softly, "Jill!" No answer. "*Jill!*" Not a sound. "O — JILL!"

But he did not speak. So then I knew Jill must be dead, at any rate. I couldn't help wondering why he was so much deader than I that he couldn't answer a fellow. Pretty soon I heard a rustling noise around my feet. Then a weak, *sick* kind of a noise — just the noise I always had supposed ghosts would make if they talked.

"Jack?"

"Is that you, Jill?"

"I — suppose — so. Is it you, Jack?"

"Yes. Are *you* dead?"

"I don't know. Are you?"

"I guess I must be if you are. How awfully dark it is!"

"Awfully dark! It must have been the comet!"

"Yes; did you get much hurt?"

"Not much — I say — Jack?"

"What?"

"If it is the Judgment Day —" Jill broke up. So did I. We lay as still as we could. If it *were* the Judgment Day —

"Jill!" said I.

"Oh, dear me!" sobbed Jill.

We were both crying by that time. I don't feel ashamed to own up, as far as I'm concerned.

"If I'd known," said I, "that the Day of Judgment was coming on the

12th of August, I wouldn't have been so mean about that jack-knife of yours with the notch in it!"

"And I wouldn't have eaten up your luncheon that day last winter when I got mad at you," said Jill.

"Nor we wouldn't have cheated mother about smoking, vacations," said I.

"I'd *never* have played with the Bailey boys out behind the barn!" said Jill.

"I wonder where the comet went to," said I.

"'Whether we shall be plunged into,'" quoted Jill, in a horrible whisper, from that dreadful newspaper, "'shall be plunged into a wild vortex of angry space — or suffocated with noxious gases — or scorched to a helpless crisp — or *blasted* —'"

"When do you suppose they'll come after us?" I interrupted Jill.

That very minute somebody came. We heard a step, and then another. Then a heavy bang. Jill howled out a little. I didn't, for I was thinking how the cellar door banged like that.

Then came a voice, an awful, hoarse and trembling voice as ever you'd want to hear. "George Zacharias!"

Then I *knew* it must be the Judgment Day and that the Angel had me up in court to answer him. For you couldn't expect an angel to call you Jack when you were dead.

"George Zacharias!" said the awful voice again. I didn't know what else to do, I was so frightened, so I just hollered out, "Here!" as I do at school.

"Timothy!" came the voice once more.

Now Jill had a bright idea. Up he shouted, "Absent!" at the top of his lungs.

"George! Jack! Jill! where *are* you? Are you *killed?* O, wait a minute and I'll bring a light!"

This didn't sound so much like Judgment Day as it did like Aunt John. I began to feel better. So did Jill. I sat up. So did he. It wasn't a minute till the light came into sight and something that looked like the cellar door, the cellar stairs, and Aunt John's spotted wrapper, and Miss Togy in a night-gown, away behind, as white as a ghost. Aunt John held the light above her head and looked down. I don't believe I shall ever see an angel that will make me feel any better to look at than Aunt John did that night.

"O you *blessed* boys!" said Aunt John — she was laughing and crying

together. "To think that you should have fallen through the old chimney to the cellar floor and be sitting there alive in *such* a funny heap as that!"

That was just what we had done. The old flooring — not very secure — had given way in the storm; and we'd gone down through two stories, where the chimney ought to have been, jam! into the cellar on the coal heap, and all as good as ever excepting the bedstead!

Practice

(*On stories in Section Four and Section Five*)

1. Make a list of the unfamiliar words in one of the foregoing stories and look them up in the dictionary.

2. Write a letter from Frau Hildesmuller to her daughter Lena. Invent the details.

3. Imagine that Mr. Wynne, instead of calling at David Dove's school, had written him a letter. Reproduce the letter.

4. Jack writes a letter to a friend about his visit to Aunt John and the Day of Judgment. Reproduce the letter.

5. Write a letter to the author of one of the above stories, telling him why you like it.

6. Which of the characters portrayed in the stories you read do you like best? Give your reasons.

7. Show that the events in the stories you read follow one another naturally; show that each event grows out of a preceding one.

8. Imagine David Dove in Jack and Jill's place at Aunt John's. Tell just how you think he would have behaved.

9. Tell one of the above first-person stories in the third person. Is anything lost or gained? Explain.

10. Tell the story of *The Chaparral Prince* in the first person, as Lena told it in after years to her children.

SECTION SIX

Planning a Story

Remember again the two elements that make for interest in composition — good writing and something to say. In letter

writing, it is necessary to give considerable attention to mere matters of form — the customs that good letter writers follow in order to make their letters easy to read and to answer. In story telling, there are not so many customs to comply with, or, rather, the customs of story telling are those of all good writing, and deal with such things as spelling, punctuation, and capitalization. But story telling offers an excellent opportunity to begin the consideration of one of the chief rules for all good writing — the careful planning of everything you propose to say.

Whenever you speak, whenever you write, there are two steps to take — first, the preparation, second, the actual speaking or the actual writing. Planning is just getting the results of your preparation into clear and visible form.

Everything that is worth while doing must be thoroughly planned. You can see evidence of this truth all about you, not only in the achievements of men but also in the workings of nature. Every bolt and screw in a large building is accounted for in the *plans* for that building before human hand is permitted to touch the material out of which it is made. Nature observes the strictest regularity of plan in the succession of days and nights, of months and years, of seasons and centuries.

In writing and speaking you must know not only just *what* you are going to say but just *how* you are going to say it as well. And you must learn to plan so easily and so naturally, that, as soon as you are given a task to do, you will, as you prepare, almost unconsciously hit upon a method for the performance of that task.

Here is a little plan for the story on page 50. Just below it is a plan for the story on page 51. Study these two plans in connection with the stories from which they are taken. Note, among other things, the form of statement used in each topic, and the method of notation.

To the Death

I. Spitz brings down the rabbit
   A. A contest with Buck
   B. The shriek of the rabbit
II. Buck attacks Spitz
   A. A close match
   B. A fight to the death
III. Spitz gains in the struggle
   A. The waiting wolfish circles
   B. Spitz' method of rushing
IV. Buck fights by head as well as by instinct
   A. Sweeps low and in
   B. Breaks Spitz' left foreleg
   C. Breaks Spitz' right foreleg
V. Spitz is done for
   A. A game loser
   B. The inclosing circle
   C. Spitz' disappearance
VI. Buck stands proudly victorious

The Parable of the Talents

I. Introduction
   A. The master
   B. The three servants
   C. The three gifts

II. Discussion
   A. The report of the first servant
      1. "I have gained other five talents"
   B. The report of the second servant
      1. "I have gained other two talents"
   C. The report of the third servant
      1. "I hid thy talent in the earth"

III. Conclusion
   A. The master's reproof
   B. The punishment
   C. The lesson

In planning a story, you may enumerate the principal events in the order in which they occur. This is called the *time* or *chronological* order. But it is often better to reserve the most interesting happening for a place near the end. It is sometimes necessary, also, at the outset to explain the situation or to describe the scene of the story or to discuss certain of the important characters. The following general plan may be found useful in preparing to write stories:

I. Situation
   A. Time
   B. Place
   C. Characters

II. Happenings
   A. The important events, with the most interesting last

III. Result
   A. What follows as the result of the event of greatest interest

Sometimes, however, a story starts *in the middle of things*. Such is the case with *The Chaparral Prince* on page 31. The story opens with Lena in the midst of a sorry situation. Thence, by degrees, it is unfolded, until the reader is taken back to the beginning of Lena's troubles and Lena's hopes. This plan has the advantage of gripping the interest of the reader at once. It is the method of *The Odyssey*, of *Paradise Lost*, and of many other great world stories.

You may make your stories more vivid by telling them in the first person. This sometimes presents difficulties, especially when the narrator has to be in one place and the events of the story occur elsewhere. But the difficulty may be met by various devices, such as a letter or a diary in which occurrences are reported that took place in the story-teller's absence. You will find it an interesting exercise to change a story from one person to another, or to tell a story by means of the conversation of many different characters.

PRACTICE

1. Why is a plan necessary to the telling of a story?

2. How should one go about planning a story?

3. Make a plan for *The Day of Judgment* (page 59), for *Hugh's School Days* (page 53), for *Buddy and Waffles* (page 40).

4. Make a plan and write a short story on one of the following topics. You must, of course, draw upon your imagination:

Why Bill left school	The biography of a schoolboy
The fish that wouldn't bite	Late — and then! —
When the canoe upset	Grandma's Wedgwood platter
A day I shall never forget	Finding the treasure

5. Tell the story of *To the Death* according to Buck; that is, use the first person throughout and let Buck do the telling.

6. Imagine that Aunt John was observing Jack and Jill during their frightful night. Tell the story of *The Day of Judgment* in her words.

7. Plan and write a story in which you show the superior character of some animal by what he does. The following topics may be suggestive:

Toby, the truck horse	Tabby, the patient heroine
Rex, the rescuer	King, the trusty knight of the harness

8. Plan and write a story suggested by one of the following:

Pluck	Slacker	Downed	Stuck
Nerve	Game	Cornered	Sand

9. Plan and write a story suggested by one of the following:

My first real work	My last penny
My first failure	My first party
My best lesson	My first whipping
My pleasantest surprise	My oldest trick

10. Tell the story of what happened to Hugh Wynne at school, by means of conversation between Hugh's father and mother.

11. Tell the story of some school contest by means of conversation

(1) Among the teachers, or
(2) Among the pupils, or
(3) Among the parents of the pupils who took part.

SECTION SEVEN

Stories in Poetry Told in the Third Person

Read some or all of the poems that follow. Which do you like best? Draw up a brief plan for it. Look up the meanings of any unfamiliar words.

The Old Man and Jim[1]

James Whitcomb Riley

Old man never had much to say —
'Ceptin' to Jim —
And Jim was the wildest boy he had,
And the old man jes' wrapped up in him!
Never heerd him speak but once
Er twice in my life — and first time was
When the army broke out, and Jim he went,
The old man backin' him fer three months;
And all 'at I heerd the old man say
Was, jes' as we turned to start away —
"Well, good-by, Jim:
Take keer of yourse'f!"

'Peared like he was more satisfied
Jes' *lookin'* at Jim
And likin' him all to hisse'f-like, see?
'Cause he was jes' wrapped up in him!
And over and over I mind the day
The old man come and stood round in the way
While we was drillin', a-watchin' Jim;
And down at the depot a-heerin' him say —
"Well, good-by, Jim:
Take keer of yourse'f!"

[1] From the Biographical Edition of the COMPLETE WORKS OF JAMES WHITCOMB RILEY, copyright 1913. Used by special permission of the publishers, The Bobbs-Merrill Company.

Never was nothin' about the farm
  Disting'ished Jim;
Neighbors all ust to wonder why
  The old man 'peared wrapped up in him:
But when Cap. Biggler, he writ back
'At Jim was the bravest boy we had
In the whole dern rigiment, white er black,
And his fightin' good as his farmin' bad —
'At he had led, with a bullet clean
Bored through his thigh, and carried the flag
Through the bloodiest battle you ever seen —
The old man wound up a letter to him
'At Cap. read to us, 'at said — "Tell Jim
  Good-by;
  And take keer of hisse'f!"

Jim come home jes' long enough
  To take the whim
'At he'd like to go back in the calvery —
  And the old man jes' wrapped up in him!
Jim 'lowed 'at he'd had sich luck afore,
Guessed he'd tackle her three years more.
And the old man give him a colt he'd raised,
And follered him over to Camp Ben Wade,
And laid around fer a week er so,
Watchin' Jim on dress-parade;
'Tel finally he rid away,
And last he heerd was the old man say —
  "Well, good-by, Jim:
  Take keer of yourse'f!"

Tuk the papers, the old man did,
  A-watchin' fer Jim,
Fully believin' he'd make his mark
  Some way — jes' wrapped up in him!
And many a time the word 'ud come
'At stirred him up like a tap of a drum:
At Petersburg, fer instunce, where
Jim rid right into their cannons there,

And tuk 'em, and p'inted 'em t'other way,
And socked it home to the boys in gray,
As they skooted fer timber, and on and on —
Jim a lieutenant — and one arm gone —
And the old man's words in his mind all day —
"Well, good-by, Jim:
Take keer of yourse'f!"

Think of a private, now, perhaps,
We'll say like Jim,
'At's clum clean up to the shoulder-straps —
And the old man jes' wrapped up in him!
Think of him — with the war plum' through
And the glorious old Red-White-and-Blue
A-laughin' the news down over Jim,
And the old man, bendin' over him —
The surgeon turnin' away with tears
'At hadn't leaked fer years and years,
As the hand of the dyin' boy clung to
His Father's, the old voice in his ears —
"Well, good-by, Jim:
Take keer of yourse'f!"

First Appearance at the Odeon

James T. Fields

"I am Nicholas Tacchinardi — hunchbacked, look you, and a fright;
Caliban himself might never interpose so foul a sight.
Granted; but I come not, masters, to exhibit form or size.
Gaze not on my limbs, good people; lend your ears and not your eyes.
I'm a singer, not a dancer — spare me for a while your din;
Let me try my voice tonight here — keep your jests till I begin.
Have the kindness but to listen — this is all I dare to ask.
See, I stand beside the footlights, waiting to begin my task.
If I fail to please you, curse me — not before my voice you hear,
Thrust me not from the Odeon. Hearken, and I've naught to fear."

Then the crowd in pit and boxes jeered the dwarf, and mocked his shape;
Called him "monster," "thing abhorrent," crying "off, presumptuous ape!
Off, unsightly, baleful creature! off, and quit the insulted stage!
Move aside, repulsive figure, or deplore our gathering rage."

Bowing low, pale Tacchinardi, long accustomed to such threats,
Burst into a grand bravura, showering notes like diamond jets —
Sang until the ringing plaudits through the wide Odeon rang —
Sang as never soaring tenor ere behind those footlights sang;
And the hunchback, ever after, like a god was hailed with cries —
"King of minstrels, live forever! Shame on fools who have but eyes!"

The Ballad of the Oysterman

Oliver Wendell Holmes

It was a tall young oysterman lived by the river-side,
His shop was just upon the bank, his boat was on the tide;
The daughter of a fisherman, that was so straight and slim,
Lived over on the other bank, right opposite to him.

It was the pensive oysterman that saw a lovely maid,
Upon the moonlight evening, a sitting in the shade;
He saw her wave her handkerchief, as much as if to say,
"I'm wide awake, young oysterman, and all the folks away."

Then up arose the oysterman, and to himself said he,
"I guess I'll leave the skiff at home, for fear that folks should see;
I read it in the story book, that, for to kiss his dear,
Leander swam the Hellespont — and I will swim this here."

And he has leaped into the waves, and crossed the shining stream
And he has clambered up the bank, all in the moonlight gleam;
O there were kisses sweet as dew, and words as soft as rain —
But they have heard her father's step, and in he leaps again!

Out spoke the ancient fisherman — "O what was that, my daughter?"
"'Twas nothing but a pebble, sir, I threw into the water;"
"And what is that, pray tell me, love, that paddles off so fast?"
"It's nothing but a porpoise, sir, that's been a swimming past."

Out spoke the ancient fisherman — "Now bring me my harpoon!
I'll get into my fishing-boat, and fix the fellow soon;"
Down fell that pretty innocent, as falls a snow-white lamb,
Her hair drooped round her pallid cheeks, like sea-weed on a clam.

Alas for those two loving ones! she waked not from her swound,
And he was taken with the cramp, and in the waves was drowned;
But Fate has metamorphosed them, in pity of their woe,
And now they keep an oyster-shop for mermaids down below.

The Highwayman [1]

Alfred Noyes

PART ONE

I

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding —
  Riding — riding —
The highwayman came riding, up to the old inn door.

II

He'd a French cocked hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doeskin;
They fitted with never a wrinkle: his boots were up to the thigh!
And he rode with a jeweled twinkle,
  His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jeweled sky.

III

Over the cobbles he clattered and clashed in the dark inn yard,
And he tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
  Bess, the landlord's daughter,
Plaiting a dark red love knot into her long black hair.

[1] Used by permission of The Macmillan Company.

IV

And dark in the dark old inn yard a stable-wicket creaked
Where Tim the ostler listened; his face was white and peaked;
His eyes were hollows of madness, his hair like moldy hay,
But he loved the landlord's daughter,
The landlord's red-lipped daughter,
Dumb as a dog he listened, and he heard the robber say —

V

"One kiss, my bonny sweetheart, I'm after a prize tonight,
But I shall be back with the yellow gold before the morning light;
Yet, if they press me sharply, and harry me through the day,
Then look for me by moonlight,
Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

VI

He rose upright in the stirrups; he scarce could reach her hand,
But she loosened her hair i' the casement! His face burned like a brand
As the black cascade of perfume came tumbling over his breast;
And he kissed its waves in the moonlight,
(Oh, sweet black waves in the moonlight!)
Then he tugged at his rein in the moonlight, and galloped away to the West.

PART TWO

I

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gypsy's ribbon, looping the purple moor,
A redcoat troop came marching —
Marching — marching —
King George's men came marching, up to the old inn door.

II

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;
And hell at one dark window;
For Bess could see, through her casement, the road that *he* would ride.

III

They had tied her up to attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!
"Now keep good watch!" and they kissed her.
She heard the dead man say [1]
Look for me by moonlight;
Watch for me by moonlight;
I'll come to thee by moonlight, though hell should bar the way!

IV

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
Cold on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

V

The tip of one finger touched it; she strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast,
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's refrain.

VI

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot, tlot-tlot, in the distance! Were they deaf that they did not hear?
Dow the ribbon of moonlight, over the brow of the hill,
The highwayman came riding.
Riding — riding!
The redcoats looked to their priming! She stood up, straight and still!

[1] She already thought of her lover as dead.

VII

Tlot-tlot, in the frosty silence! *Tlot-tlot*, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him — with her death.

VIII

He turned; he spurred to the Westward; he did not know who stood
Bowed, with her head o'er the musket, drenched with her own red blood!
Not till the dawn he heard it, and slowly blanched to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in the darkness there.

IX

Back he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him, and his rapier brandished high,
Blood-red were his spurs i' the golden noon; wine-red was his velvet coat;
When they shot him down on the highway,
Down like a dog on the highway,
And he lay in his blood on the highway, with the bunch of lace at his throat.

. . . . . .

And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding —
Riding — riding —
A highwayman comes riding, up to the old inn door.

XI

Over the cobbles he clatters and clangs in the dark inn yard;
And he taps with his whip on the shutters, but all is locked and barred;
He whistles a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love knot into her long black hair.

SECTION EIGHT

Stories in Poetry Told in the First Person

Which of the following poems do you like the better? Draw up a brief plan for *The Yarn of the Nancy Bell*. Look up all unfamiliar words in these poems:

Bird Thoughts

Author Unknown

I lived first in a little house, and lived there very well,
I thought the world was small and round, and made of pale blue shell.

I lived next in a little nest, nor needed any other,
I thought the world was made of straw, and brooded to my mother.

One day I fluttered from the nest to see what I could find,
I said: "The world is made of leaves; I have been very blind."

At length I flew beyond the tree, quite fit for grown-up labors,
I don't know how the world is made, and neither do my neighbors!

The Yarn of the "Nancy Bell"

W. S. Gilbert

'Twas on the shores that round our coast
From Deal to Ramsgate span,
That I found alone, on a piece of stone,
An elderly naval man.

His hair was weedy, his beard was long,
And weedy and long was he;
And I heard this wight on the shore recite,
In a singular minor key:

"Oh, I am a cook and a captain bold,
And the mate of the *Nancy* brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

And he shook his fists and he tore his hair,
Till I really felt afraid,
For I couldn't help thinking the man had been drinking,
And so I simply said:

"Oh, elderly man, it's little I know
Of the duties of men of the sea,
And I'll eat my hand if I understand
However you can be

"At once a cook, and a captain bold,
And the mate of the *Nancy* brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

Then he gave a hitch to his trousers, which
Is a trick all seamen larn,
And having got rid of a thumping quid,
He spun this painful yarn:

"'Twas in the good ship *Nancy Bell*
That we sailed to the Indian Sea,
And there on a reef we come to grief,
Which has often occurred to me.

"And pretty nigh all o' the crew was drowned
(There was seventy-seven o' soul),
And only ten of the *Nancy's* men
Said 'Here!' to the muster-roll.

"There was me, and the cook, and the captain bold,
And the mate of the *Nancy* brig,
And the bo'sun tight, and a midshipmite,
And the crew of the captain's gig.

"For a month we'd neither wittles nor drink,
Till a-hungry we did feel,
So we drawed a lot, and, accordin' shot
The captain for our meal.

"The next lot fell to the *Nancy's* mate,
And a delicate dish he made;
Then our appetite with the mishipmite
We seven survivors stayed.

"And then we murdered the bo'sun tight,
And he much resembled pig;
Then we wittled free, did the cook and me,
On the crew of the captain's gig.

"Then only the cook and me was left,
And the delicate question, 'Which
Of us two goes to the kettle?' arose,
And we argued it out as sich.

"For I loved that cook as a brother, I did,
And the cook he worshipped me;
But we'd both be blowed if we'd either be stowed
In the other chap's hold, you see.

"'I'll be eat if you dines off me,' says Tom.
'Yes, that,' says I, 'you'll be —
I'm boiled if I die, my friend,' quoth I;
And 'Exactly so,' quoth he.

"Says he: 'Dear James, to murder me
Were a foolish thing to do,
For don't you see that you can't cook *me*,
While I can — and will — cook *you!*'

"So he boils the water, and takes the salt
And the pepper in portions true
(Which he never forgot), and some chopped shalot,
And some sage and parsley too.

"'Come here,' says he, with a proper pride,
Which his smiling features tell,
'Twill soothing be if I let you see
How extremely nice you'll smell.'

"And he stirred it round and round and round,
And he sniffed at the foaming froth;
When I ups with his heels, and smothers his squeals
In the scum of the boiling broth.

"And I eat that cook in a week or less,
And — as I eating be
The last of his chops, why, I almost drops,
For a wessel in sight I see.

. . . . . .

"And I never larf, and I never smile,
And I never lark nor play;
But sit and croak, and a single joke
I have — which is to say:

"Oh, I am a cook and a captain bold
And the mate of the *Nancy* brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig!"

PRACTICE

(*On poems in Section Seven and Section Eight*)

1. In which of the above poems are the most unusual events set forth? Explain.

2. Which of these poems portrays the most lovable human character? Tell something about this character.

3. Which of the above poems is most interesting because of its characters? Which is the most interesting because of its events? Which has the most interesting scene or setting?

4. Reproduce Captain Biggler's letter (mentioned in the first stanza on page 69). Follow good letter form and add to the contents of the letter from your imagination.

5. Tell the story of *The Ballad of the Oysterman* or of *The Highwayman* or of *Bird Thoughts* or of the "*Nancy Bell*," in a letter to a friend.

SECTION NINE

Interest in Story Telling

The things that attract your attention and arouse and hold your interest are the things that make good subject-matter for stories. They may be somewhat out of the ordinary. They may, perhaps, make absurd appeals to your imagination. They may, on the other hand, consist of the matter-of-fact affairs of everyday life, made arresting through skillful treatment in their narration. Whatever they may be, the story that unfolds or reveals them to a reader or a listener, must give evidence of order, of plan, of organization. A good story may be utterly spoiled in the telling, by the lack of a good plan. A poor story may be tremendously helped in the telling, by the use of a good plan.

Many stories deal with events that differ widely from those of average everyday experience, and it may be this very difference that makes them interesting. Since the beginning of recorded time, stories of the unusual, of the weird, have entertained or thrilled or comforted the members of the human race, as they paused for a time in the midst of their plodding monotonous toil. You yourself have been entertained by such stories. You yourself in your own imagination — perhaps in your own experience — have probably *lived* more than one unusual event or circumstance. Make a plan of it, and thus make it interesting for some one else to read or hear.

But events do not constitute the only interesting elements in a story. Some one must act and think and speak in the events of which you are going to tell. There must be, as the old books put it, a "hero" or a "heroine"; and he or she must usually have companions. We are interested ordinarily in the people in our stories quite as much as in the events; sometimes we find our chief interest centering in the characters. And we

are especially interested in what we call their "character" or their "personality."

Sometimes this character is humorous (events, of course, may be humorous, too). Sometimes it is pathetic; sometimes it is strong; sometimes weak. But as long as it bears some resemblance (even a humorous one) to human nature, we are interested. Indeed, it does not have to be human in order to be like human nature. In *The Jungle Books*, Kipling gives the traits of men to animals, and so does Ernest Thompson Seton in *Wild Animals I Have Known*. In Kipling's *.007* a locomotive is the hero. In the same way, an ant, a day, a house, the moon, a bowlder in the field, can be given a character, and made the hero or the heroine of a story.

And there is still one other element in a story that makes for interest. This is the scene, the background, the "setting" as it is often called. *Every* scene is interesting if you study it closely and sympathetically, even the slum backyard with its piles of refuse, even the stretch of desert with its monotonous sage-brush and sand. However, other scenes will probably be much more interesting for *you* than these. It is the scene that interests *you* — *your* own town, the country *you* see in the summer, the wild mountains *you* saw from the train window — that should go into *your* stories.

These three elements, then — event, character, situation — constitute the cores around which your story must take form, in which you must aim to center the attention of the reader. You may take one of these, and subordinate the other two to it. If you play up the first — event — and subordinate character and situation, you will write a story of incident. If you stress character more than either of the other two, you will write a character story. If you emphasize situation and scene and atmosphere, you will write a story of local color or a story in which scene and setting dominate both event and character.

Practice

1. Select the incidents from an unusually exciting school day, decide which one stands out most prominently, and then write an account of the day, making everything that happened build to this central event.

2. Make a list of interesting characters you have known that might be used in stories. Write a story about one of them, planning it first.

3. Make a list of possible "heroes" for stories, drawn from the animate or the inanimate world. Write a story about one of them, planning it first.

4. Study the picture opposite. Plan and write a little story suggested by the scene. It may be that the neighbors have been attending an informal party, and the quaint little street may thus have been set all agog with the lights and the chatter! Be sure to include a pen picture of this cozy corner of the town.

5. Imagine that one of your school classrooms is always somewhat dark and gloomy, and has a deadening effect upon recitations that are held in it. Plan and write an account of your experience in this classroom one day, when you were perfectly prepared to recite, but were quite unable to do so owing to the depressing tone and atmosphere of the room. Incidentally, bring in accounts of how others of your classmates have from time to time been affected in the same way by this room.

SECTION TEN

Interest in Words [1]

It is now assumed that what you have to say, whether in a letter or in a story, is well worth the saying. It is further assumed that you are able to comply with all the "customs" of good letter writing, and that you are able to plan a story — select the most interesting episodes and arrange them in the most interesting form. Granted these things, there is still another that you must master, if you would make your letter or your story as interesting as it should be, namely, you must express yourself by means of the *right words*. If, indeed, the compositions that you have written to date have not been as interesting as they ought to have been, it is just possible that

[1] For a more comprehensive treatment of word study, the teacher should consult Good English: The Elements of Composition.

BINGEN-ON-THE-RHINE

you have failed to use the proper words, that you have used the words that were *nearly* right rather than the words that were *exactly* right.

A **word** is a name. Call John, *Joseph*, and he will not answer. Call a *sluggish* horse a *slow* one and your reader will not get the truth. The thing, the thought, the action, the color, the smell, the feeling — all in the world about us or the mind within us that can be named by words, must be exactly named before we can write accurately and well. Only by an exact knowledge of words and by precision in their use, is it possible to make speaking and writing interesting. Words themselves are interesting. A little study of them reveals in many cases an origin and a history that make absorbing reading. And there is perhaps no study that pays so well in the end as the study of words. You cannot express yourself with accuracy and fineness unless you have a large vocabulary that is ready at hand when you need it. The ignorant person who is obliged to depend upon but few words for the expression of his ideas is at a decided loss to make his wants known with any degree of nicety. A Milton or a Shakespeare, with thousands of words at his command, can secure the finest shades of meaning in his expression, and thus insure his work against time. You yourself, as you add new words to your vocabulary in order to express the new things you are learning and thinking, will feel your power over expression grow. You will not only write better, you will also think better.

The most interesting study of words is not of their classifications, but of the use to be made of them. There are a few definitions and classifications of words, however, that should be learned first. Study carefully those that follow:

A **standard word** is one that is used by the best speakers and writers. You will invariably find it in any good dictionary.

A **technical word** is one that applies to some narrow range

or field of activity. Every trade, every profession, every pursuit, has a vocabulary peculiar to itself. *Piston* is a technical engineering term; *tee* belongs to golf; *riveting*, to steel-construction work; *parboil*, to domestic science, and so forth.

A **colloquial word** or phrase is used in ordinary conversation, but not, as a rule, in formal writing or speaking. *The folks*, *all right*, *hold on* (in the sense of *wait for me*) are colloquial expressions.

A **coined word** is a word invention made for the purpose of meeting a new need of expression. When the cinematograph came into general use, there was no simple word ready at hand to indicate its product. The word *movies* was coined from "moving pictures," and has been adopted. *Marconigram* is another coinage, this time from the name of the inventor of wireless telegraphy. Coinages are usually made by combination rather than by outright invention. *Motor* was originally a noun only. Since the gasoline engine has become so common, it is used not only as a verb, *motored*, *motoring*, but it has also been placed in more than one combination, *motor car*, *motor boat*, etc.

Slang is made up of coined and colloquial words that are not in good usage. It is often language in the making; it is quite as often language breaking down, losing its fine shades of meaning, and therefore its expressiveness. *Dope*, *doughboy*, *get on the band wagon* are examples. The first and last are too vague or too local in their meanings to be valuable. The second, as a name for an American soldier, is really expressive, and may survive. Slang is dangerous because it tends to limit the vocabulary (one slang expression serving for many meanings), and because it is never generally understood. New York slang is often meaningless to a Texan.

Synonyms are words that mean almost the same thing, as *like* and *similar; system* and *method; fun* and *sport.*

Homonyms are words that are pronounced alike but have

different meanings, as *in* and *inn; hart* and *heart; mantel* and *mantle.*

Antonyms are words directly opposed to each other, as *short* and *long; praise* and *scorn; anxiety* and *apathy.* Antonyms are frequently formed by the use of a negative prefix, as *regular* and *irregular; resistance* and *nonresistance.*

There are other, less important classifications of words that it is well, at least, to understand. An **obsolete word** is one that was once in good standing in the language but has passed out of use, as *favor* for *appearance.* An **archaic word** is obsolete as far as general usage is concerned, but has been revived for poetry, or for writing that aims to create an old-time atmosphere, as *y-clept* for *called*, or *an* for *if.* A **provincial word** is used only in a limited section of the country, as *reckon* in the South, and *guess* in New England and elsewhere, for *think.* A **dialectic word** belongs to some dialect that differs somewhat from the standard language, as *bonny* in Scottish for *comely* or *satisfactory.* **Foreign words** or **phrases** are often borrowed from another language to express meanings not easily or exactly conveyed in English, as *tête-à-tête, au revoir, status quo.* Be moderate in their use. Use English where English will serve.

PRACTICE

1. Explain the meaning of the following terms:

airplane	carbureter	hoof	touchdown
alderney	chores	incubator	shunt
amplifier	coil	label	sware
audit	condenser	passport	you-all
auld lang syne	fade-away	pedal	volts
aviation	flash-back	radio	waiver
binder	gear	screen	watts
bore	grid	short circuit	wavemeter

2. Classify the words above according as they are archaic, technical, colloquial, provincial, dialectical, slang, or coined.

3. Look up the following words in the dictionary. What do they mean? What does the dictionary tell you of their interesting origin?

alphabet	derrick	lynch	quixotic
babel	dunce	macadamize	shrapnel
bloomer	fad	mackintosh	sophomore
boycott	galvanic	namby-pamby	volt
daily	gerrymander	pampadour	zeppelin

4. One pupil asked another, "Have you Cæsared yet?" He meant, "Have you studied the lesson in Cæsar yet?" Invent similar coinages that pertain to your work. Which, if any, do you think possible of permanent adoption in the language? Why?

5. Give homonyms for the following:

fain	greave	heard	medal	seen
flue	hair	heir	our	sere
fur	hale	bear	raise	tail
gait	hart	limb	rap	you

6. Give antonyms for the following:

advance	clear	fierce	good	rapid
aid	dull	genius	irregular	run
beneficial	earn	get	learned	save
certain	end	give	neglect	work

7. Give synonyms for the following:

able	aged	balk	check	hard
above	argument	beauty	claim	obstinate
accurate	art	belief	coldness	prepare
acquire	avenge	calmness	game	queer

8. What is your own opinion of the following words? How did they come into use, do you suppose? Tell as nearly as you can, without looking them up, what they mean:

bang	clatter	hark	swish	twitter
buzz	click	hiss	tinkle	whew
chatter	fizz	jingle	titter	whizz
clang	growl	mew	turnpike	wow

9. Make lists of words that bear upon your father's work; upon your mother's work; upon some game you like to play; upon some work you have to do every day; upon the subjects you have studied or are now studying.

10. Write five sentences, each containing a slang word or phrase, or a colloquial word or phrase. Rewrite them in standard English.

SECTION ELEVEN

The Dictionary [1]

If you would be expert in the use of words, acquire the dictionary habit. A good dictionary registers the best usage of the best speakers and writers of the time. It will correct your misuse of words, your misspellings of words, and your mispronunciations of words. It will do more than this — it will help you to increase your vocabulary. You must have a large number of words that are your own. Milton, you know, "owned" 18,000 words; Shakspere, twice as many. The modern dictionary lists upwards of 500,000 words that are now in use in one place or another, in one form or another. Many children on entering school have a vocabulary of about 3000 words. A child of twelve is not infrequently acquainted with from 7000 to 10,000 words. The number of words in the speaking vocabulary of a scholar is often 30,000.

It is a good plan to have a small pocket dictionary with you all the time, in order to look up an unknown or doubtful word when you encounter it. To delay means, as a rule, to forget. Once you have found the word in a dictionary, be sure that you know the signs and directions that help explain it. Below are the symbols that should be kept in mind.

' means the primary or chief accent — *heart'y.*
" means the secondary or less heavy accent — *in"sig-nif'i-cant.*
- is used to separate syllables when accent marks do not.
= is used by the Standard Dictionary to denote hyphen; and the heavy dash (-) is used by the Webster Dictionary for the same purpose, thus *fire=escape,* or *cross-examination.*
< means that a word is derived from another one.
† means that a word is obsolete.
|| means that a word is archaic.

[1] The major part of this lesson is taken from *E. W. Cavins'* "Teaching the Use of the Dictionary" in the SCHOOL NEWS for September, 1917.

§ means that a word is rare.

‡ means that a word is a variant; that is, a slightly different form of another word meaning almost the same thing. *Fuze* is a variant of *fuse*.

Here are some of the more important abbreviations used in the dictionary. If you familiarize yourself with them you will be greatly helped in looking up words. A complete list will be found in any good dictionary.

a.	adjective	i. e.	that is (*id est*)
abbr.	abbreviate	interj.	interjection
A.D.	Anno Domini	L.	Latin
adv.	adverb	myth.	mythology
ant.	antonym	n.	noun
A.-S.	Anglo-Saxon	obs.	obsolete
B.C.	Before Christ	pert.	pertaining
Bib.	Bible	pl.	plural
cap.	capital	poet.	poetry
cf.	compare (*confer*)	p.	page
colloq.	colloquial	pp.	pages
conj.	conjunction	pop.	population
contr.	contraction	p. p.	past participle
deriv.	derivation	p. pr.	present participle
dial.	dialectic	prep.	preposition
dim.	diminutive	pres.	present
Eng.	English	prob.	probably
esp.	especially	prov.	provincial
et al.	and others	r.	rare
etc.	and so forth	rhet.	rhetoric
etym.	etymology	Rom.	Roman
fig.	figurative	sp.	spelling
F.	French	syn.	synonym
fr.	from	U. S.	United States
Gr.	Greek	v. i.	verb intransitive
gram.	grammar	v. t.	verb transitive

There are certain signs, called *diacritical marks*, used to indicate the sound and quantity of letters, particularly of vowels. Two dots over *a*, for instance, (*ä*), means that it is

to be sounded *ah* as in *art*. A dash over *e*, (*ē*), means that it is to be pronounced like *a* as in *prey*. Other such modifications are listed and explained in the dictionary, usually on the page preceding the first page of words, under the title Key to Pronunciation. This key should, of course, be consulted whenever you are in doubt about the sound of a letter. It is easy to do this, for an abbreviated key is run at the top or bottom of every page of both the abridged and the unabridged dictionary.

The correct pronunciation of a word is given immediately after the word itself. If more than one pronunciation is allowable, the preferred one is given first. The same is true when two spellings are permitted.

Next, the part of speech is indicated by means of an abbreviation written in italics or small capitals. The parts of verbs are given in parentheses, as is also the comparison of adjectives.

The source from which a word comes is given in parentheses, usually after the definition.

If a word is technical, the trade or profession or science to which it belongs is indicated also. *Brigadier*, for example, is a technical word that belongs to military science.

If a word is used as two parts of speech, it is defined in two ways, and the definitions are separated. Similarly, if the word has two or more separate and distinct uses or meanings, these are given in numbered order.

Words that are used in making up compound words are compounded, usually in heavy type, below the definition proper.

These are the principal "means of identification" that you should be familiar with, if you are to look up words intelligently. All of them are not to be found in the small pocket dictionary, for the little book has to be too closely printed to admit of elaborate word analysis. It must be remembered, too, that the different dictionaries — the Century, the Oxford, the Standard, the Webster, the Worcester — disagree to some extent in the use

of these marks. All dictionaries do not use all of them; some dictionaries use additional ones. While the majority of the marks are used in the ordinary desk dictionary, a much fuller word analysis is of course to be found in the large unabridged dictionary.

Learn to find words quickly, and to employ the vast resources of the dictionary in your everyday work. Time spent in learning to use the dictionary is time well spent, for more than one reason. It will mean a saving of time later on, not only in using the dictionary itself, but in consulting encyclopedias, city and telephone directories, and alphabetical lists of all kinds. Make use of the guide words, the words in large type at the top of each page of the dictionary. There is no need to run down columns. "Pounce" upon words, do not hunt. Use judgment; try to open the dictionary not more than twice for any word. While the middle of the alphabet is between *m* and *n*, the middle of the dictionary is between *k* and *l*. The end of the first quarter is in the *d*'s; of the third quarter, in the *r*'s. Many words begin with *s*, *c*, and *p*; few with *j*, *k*, *q*, *x*, *y*, *z*; five times as many begin with *s* as with *k*, *q*, *x*, *y*, or *z*.

If you use *respectively* when you mean *respectfully*, if you say *pos-i-tive'ly* for *pos'i-tive-ly*, if you spell *coming* with an *e*, thus, *comeing*, you will quite properly be called an illiterate person. The diligent use of the dictionary will save you from these pitfalls. Regard it as an old friend. Consult it freely for advice. Have you noticed that you nearly always hesitate when you are about to use a word that you are not quite certain of? This is a warning. Heed it as you would heed orders from your physician in case of illness.

PRACTICE

1. The following excerpts are taken from the Standard Dictionary, by permission of Funk & Wagnalls Company. Study the signs used and the form of word analysis:

> **ac-com'plish**[1], 1 a-kəm'plish; 2 ă-cŏm'plĭsh, *vt.* **1.** To bring to pass; perform; effect. **2.** To bring to completion; finish. [< L.[F] *ad*, to, + *compleo;* see COMPLETE, *v.*]
> SYN.: achieve, complete, consummate, discharge, do, effect, execute, finish, fulfil, perform, realize. *Perform* and *accomplish* both imply working toward the end; but *perform* always allows a possibility of not attaining, while *accomplish* carries the thought of full completion. In Longfellow's lines, "Patience; *accomplish* thy labor," etc., *perform* could not be substituted without great loss. As between *complete* and *accomplish*, *complete* considers rather the thing as done; *accomplish*, the whole process of doing it. *Achieve*—to *do* something worthy of a chief—signifies always to *perform* some great and generally some worthy exploit. See ATTAIN; EFFECT.
>
> **cour'te-sy**[2], 1 kūr'tĭ-sĭ; 2 cûr'te-sy, *n.* [-SIES[Z], *pl.*] **1.** Genuine and habitual politeness; courtliness. **2.** A courteous favor or act. **4.** Common consent. [< F. *courtoisie.*] **cur'te-sy**†. SYN.: see ADDRESS. Compare POLITE.
> —**courtesy** (or **curtesy**) **of England,** the tenure by which a man holds for life the estates of his deceased wife inheritable by their children.
>
> **syn'o-nym,** 1 sin'o-nim; 2 sŷn'o-nym, *n.* **1.** A word having the same or almost the same meaning as some other; oftener, one of a number of words that have one or more meanings in common. **2.** The equivalent of a word in another language. [< Gr.[L+F] *syn*, together, + *onoma*, name.] **syn'o nyme**†.—**sy-non'y-mist,** *n.* A collector and expounder of synonyms.—**syn"o-nym'i-ty,** *n.*—**sy-non'y-mize,** *vt.* [-MIZED; -MIZ"ING.] To give the synonyms of; express by words of different meaning.

2. There is much confusion about the use of the hyphen in certain English words. Even the dictionaries do not agree as to the compounding of certain words. It may be well to follow this general rule: When in doubt, do not hyphenate. (For fuller treatment of the hyphen, see page 540.)

But it is also well to keep the following in mind in connection with the deliberate formation of hyphenated terms: When the first word or words in the combination cannot grammatically modify the second or following words, always hyphenate. In *pay-as-you-enter car*, for instance, hyphens are used in the modifying term, not only because the words are combined for the purpose of conveying singleness of meaning in relation to the word *car*, but also because *pay* cannot grammatically modify *as; as*, *you*, or *you*, *enter*. In *richly gifted musician*, however, no hyphen is required for the reason that *richly* is an adverb modifying *gifted*.

Some words are usually written with the hyphen — *horse-power*, *nickel-plated*, *sheet-iron*.

The following are better written as single words — *meantime*, *maybe*, *meanwhile*, *anyway*, *awhile*.

Any one, some one and *every one* are usually written as two words, but the following should be written as single words — *anybody, everybody, anything, nothing, nobody, everything, forever.*

Usage varies as to the hyphen in *tonight, today,* and *tomorrow;* but they are generally regarded as single words.

Which of the following should be written as compound words with hyphen, which as single words, and which as two or more independent words? Look up each one in the dictionary:

base ball	every day	rabbit's foot
bird's eye view	foot ball	rail road
black smith shop	frame work	shoe maker
book keeping	ginger cake	sitting room
business like	head ache	steam boat
canal boat	ice house	stomach ache
class room	jew's harp	store room
composing room	lumber yard	tooth ache
cook book	mid way	type writing
dining car	note book	ware house
death's head	per cent	wheat field
dress maker	printing press	work shop

3. Syllabize and accent properly the following words. Use the dictionary:

absolutely	anxiety	familiar	predecessor
accountant	athletics	governor	prejudice
adjective	beneficial	legislature	punctuation
administration	colonel	laboratory	regular
admittance	convenient	operator	representative
agriculture	disability	persuasion	reversible
antagonistic	embroidery	precedent	yesterday

4. Look up the following words and tell how the dictionary explains them:

a-gley	hustle	nonne	pub
bungalow	ilk	nonesuch	pucka
fere	kern	pseudo	shack

5. Look up the following words for definition particularly. Explain what you find out about each one:

chief	judge	part	rare	sober
endeavor	note	prediction	sample	transit

6. Study the signs indicating the pronunciation of letters, as found in your dictionary. Write ten words and indicate their pronunciation by means of certain signs.

7. Examine the appendix of an unabridged dictionary. What information is contained there? Should a dictionary be a word book only, do you think, or a book of general information? Why?

8. As you glance through an unabridged dictionary, you see certain illustrations. Why are some words illustrated and others not? Explain.

9. Use all the diacritical marks you know for the letter *a*.

10. What are guide words? Where are they found and what does each indicate?

11. What is the key line in the dictionary? Where is it and how is it used?

12. How does the dictionary help you to pronounce a word?

13. In what way is syllabication indicated in the dictionary?

14. How are compound or hyphenated words distinguished in the dictionary from other words written with a hyphen between certain syllables?

15. Compete with your classmates in finding the following words in the dictionary. Look them up in the order given:

dis course	ly ce um	ro bust
re course	com pa ra ble	mus tache
ad dress	har ass	gon do la
vi o lin	a dult	op po nent
ho ri zon	for mid a ble	hos pit a ble
i de a	pre tense	re cess
ex qui site	in ven to ry	lam en ta ble
ro mance	des sert	al ly
dir i gi ble	des pi ca ble	de tail

16. Compete with your classmates in arranging the following words alphabetically:

observe	construction	measurement
measure	hollyhock	tennis
material	obsolete	following
tenant	proposition	constitution
foolscap	thermometer	proposal
observation	theory	penman
pennant	whether	obstacle
metric	cucumber	hollowness

SECTION TWELVE

Speaking

If a good story is well written, that is, well planned and well worded, it will be interesting, unless it is badly read. And if your stories are to be told and not written, bad speaking can ruin the very best of material. Furthermore, just as your choice of words will often indicate your brain power, so your manner of speaking will usually indicate the degree of true refinement and cultivation that you have attained. Good speaking is an accomplishment as valuable as good writing; *and it must be acquired, if ever, while you are young.*

Here are just a few general rules for speaking:

1. Take long, deep breaths. Feel your body contract and expand all the way from your diaphragm to your head, as you exhale and inhale.

2. Look the person or the people to whom you are speaking straight in the eyes when you speak.

3. Be sure to pronounce your words *clearly* and *correctly* and *distinctly*. Be equally sure that your sentences, even though they may be far looser and less formal than in writing, are nevertheless complete.

No mere statement of such rules as these will be of much use to you unless you *wish* to speak well. In a very large measure you must be your own teacher. Do not be afraid to speak as well as you can. It is not affectation to speak good English, for good English well spoken is the simplest, clearest, and most natural expression for your thoughts. Use good words rather than big ones. Do not assume "airs and graces," in your speech, but aim to pronounce simple words clearly and correctly. Americans have acquired the habit of "slurring" their words, even when they pronounce them correctly. It is a bad habit, for it makes speech difficult to understand and unpleasant to

the ear. They have an equally bad habit of talking through the nose, so that in a group of mixed races they can usually be distinguished by the unpleasant qualities of voice. Certain "conscientious objectors" among the older generation have waged a good fight against these faults. It is for you, the younger generation, to keep up the good fight. You can establish good, clear, distinct, correct, and intelligent speech in America. Be a speech missionary every time you speak. And remember always, that good speech habits are not harder to acquire *and retain*, than bad ones.

Practice

Perhaps the most dangerous errors to be guarded against are the two indicated in the third rule above — mispronunciation and faulty construction. In this exercise you are asked to give most of your attention to the correction of mispronunciation. In the practice on pages 165 and 173 incorrect constructions are treated.

Practice the proper pronunciation of the words in the lists below. They are by no means exhaustive. Add to them for practice your own special word troubles. Know also how to spell these words and how to use them; in short, *make them your own.* And above all remember that a word correctly pronounced is not well spoken until it is said clearly and distinctly, with due expression for each of the syllables, until, in other words, it is properly enunciated.

1. The pronunciation of *ng* —

Do not pronounce *ng* as *nk;* do not pronounce *nk* as *ng* — *bring*, not *brink; king*, not *kink; ring*, not *rink; sink*, not *sing; think*, not *thing.*

Do not slight *ng* in the middle of a word — *length*, not *len'th; strength*, not *stren'th.*

Do not repeat the *g* in the combination *ng* — *bringing*, not *bringging; figure*, not *figger; flinging*, not *flingging; singing*, not *singging.*

Do no missyllabize words in which *ng* occurs — *an-ger*, not *ang-er; fin-ger*, not *fing-er; lin-ger*, not *ling-er; sin-gle*, not *sing-le.*

Do not omit *g* from the syllable *ing* — *coming*, not *comin'; cunning*, not *cunnin'; going*, not *goin'; playing*, not *playin'.*

2. The pronunciation of *th* —

Do not slight or mispronounce *th* when it occurs at the end of a word — *depth, eighth, twelfth, with.*

Do not pronounce *th* as if it were *t* — *think*, not *t'ink; thirst*, not *t'irst; thought*, not *t'ot; thousand*, not *t'ousand; throat*, not *t'roat; through*, not *tru; throw*, not *t'row.*

Do not pronounce *th* (voiced) as if it were *d* — *that*, not *dat; the*, not *de; then*, not *den; there*, not *dere; this*, not *dis.*

Do not pronounce *th* as if it were *p* in the word *something* — *something*, not *sumpthing* or *sumpin'.*

3. The pronunciation of *wh* —

Do not pronounce *wh* as if it were *w* — *what*, not *wat; when*, not *wen; which*, not *wich; whisper*, not *wisper; white*, not *wite; why*, not *wy.*

4. The pronunciation of *r* —

Do not pronounce *r* as if it were *w* — *red*, not *wed; rise*, not *wise; rough*, not *wough.*

Do not omit *r* when it occurs at the end of a word — *bar*, not *bah; butter*, not *buttah; car*, not *cah.*

But do not roll *r* when it occurs at the end of a word — *bar*, not *barr; car*, not *carr.*

Do not add or insert or misplace *r* in the following words — *children*, not *childern; drawing*, not *drawring; hurrah*, not *hurroar; idea*, not *idear; law*, not *lore; raw*, not *roar; saw*, not *soar; to*, not *ter; you*, not *yer.*

Do not pronounce *ir* or *ur* as if it were *oi* — *first*, not *foist; German*, not *Goiman; girl*, not *goil; journal*, not *joinal; third*, not *thoid; Thursday*, not *Thoisday; turn*, not *toin; work*, not *woik.*

On the other hand, do not pronounce *oi* as if it were *er* — *join*, not *jern; oil*, not *erl; oyster*, not *erster.*

5. The pronunciation of *u* —

Do not pronounce *u* as if it were *oo* — *avenue*, not *avenoo; duty*, not *dooty; educate*, not *edoocate; institute*, not *institoote; student*, not *stoodent; stupid*, not *stoopid; Tuesday*, not *toosday; tune*, not *toon.*

6. The pronunciation of *s* and *sh* —

Do not confuse the sounds of *s* and *sh* with *z* — *assure*, not *azhure, cease*, not *ceaze; classify*, not *clazzify; guess*, not *guez; gust*, not *guzt; similar* not *zimilar; soften*, not *zoften; yes*, not *yez.*

On the other hand, do not pronounce hard *s* soft — *please*, not *pleass; visible*, not *vissible; was*, not *wass; whereas*, not *whereass.*

7. The pronunciation of *j* and *ch* —

Do not confuse the sounds of *j* with *ch* — *German*, not *Cherman; John*, not *Chon; joined*, not *choined; rejoice*, not *rechoice.*

8. The pronunciation of *d* and *t* —

Do not pronounce *d* as if it were *t* — *bad*, not *bat; had*, not *hat; readily*, not *reatily; saddle*, not *sattle.*

Do not pronounce *t* like *d* — *battle*, not *baddle; bottle*, not *boddle; butter*, not *budder; eighteen*, not *eideen; gate*, not *gade; Saturday*, not *Sadderday; water*, not *wader.*

9. The pronunciation of the vowels *a, e, i, o, u* —

Do not slight or mispronounce these letters — *audience*, not *audyence; catch*, not *cetch; detective*, not *detectuve; difference*, not *diffrunce; for*, not *fer; February*, not *Febrary; get*, not *git; judgment*, not *jedgment; just*, not *jist; library*, not *libry; of*, not *uv; officer*, not *ufficer; oral*, not *aral; object*, not *objict; parent*, not *purent* or *parunt; program*, not *progrum; was*, not *wuz; yet*, not *yit.*

10. The addition and subtraction of syllables —

Do not omit syllables in the pronunciation of

accompanying	hurrying	poem
carrying	incidentally	poetry
convenience	interesting	popular
curiosity	laboratory	perhaps
delivery	memory	regular
familiar	miserable	sarsaparilla
general	Niagara	superintendent
governor	original	singular
history	particularly	vulnerable

Do not add syllables in the pronunciation of

athletics	lightning	probably
boisterous	memorable	several
decorous	mischievous	similar
drowned	mountainous	stupendous
Elizabethan	parliament	tremendous
familiar	preposterous	work

11. The following words are frequently mispronounced. Look them up and be sure of their pronunciation:

administrative	data	joust
almond	deaf	juvenile
amateur	débris	Niagara
apron	docile	odious
bouquet	elite	patriotism
bronchitis	exigency	precedent
casualty	fiancé	recognize
cement	financier	reptile
censor	gape	reservoir
censure	garage	salve
champion	hearth	suite
chauffeur	hundred	tedious
creek	immediate	victuals

12. The following words are frequently accented on the wrong syllable. Look them up and be sure of their pronunciation:

acclimate	detail	inquiry
address	discourse	interesting
adult	entire	mustache
alias	essay	positively
alternately	estimate	preferable
applicable	express	produce
champion	exquisite	protest
comparable	formidable	pumpkin
deference	hospitable	recess
deficit	illustrate	resource
demonstrate	influence	romance

13. Make a speech to your classmates on one or more of the following subjects. Stand erect, speak with a clear voice, form your words so well that your audience will be helped in hearing you by watching your lips:

How the dictionary teaches pronunciation.
Special troubles in pronunciation.
Do I mumble, or are you deaf?
Suiting the voice to the size of the room.
Rules for correcting faulty speech.
My pet mispronunciations and how I am correcting them.
Mistakes heard in school.

How good speech affects my marks in subjects other than English.
The influence of correct and of incorrect speech.
Incorrect speech and — getting a job.
Too lazy to speak well.
Let me hear a man speak and I'll tell you what sort of man he is.
English on the football field.
English in the gymnasium.

14. Practice the correct pronunciation of the following. Under which of the above groups is each incorrect word listed?

Wistle a toon.
The luv of the govermint.
Witch yer goin' ter do?
The kink is ringging de bell.
He's readin' de Joinal.
He's doin' dis drawrin' wurruk.
Dey jist went over ter Thoid Avener.
De water is berlin'.
Bode uv de gades were oben.
Pleass pazz me de budder.
Once upon a roar and guzty day.
He finds playsure in studyin' lore.

15. List the mispronunciations of words that you hear every day in home and street and school. Present them to your classmates for correction.

SECTION THIRTEEN

The Right Use of Words

The lessons on the word that have gone before have been designed to make you familiar with the various classes of words, a ready user of the dictionary, and a good speaker. Whatever you have learned is just so much more power added to tongue or pen. The real test of this power, however, comes not in answering questions about word classes, but in finding just the right word for whatever you wish to say, and in using it correctly. Your thoughts, your feelings, your observations, whatever you know, may be tremendously interesting, and yet valueless for others, unless you can express them well. And you can never express them fittingly without the right words.

The highly trained human mind is more skillful, just as it is more complex, than the most ingenious machine. When it comes to the choice of words, indeed, it is a kind of super-machine

that performs (sometimes almost mechanically) the most remarkable tasks. You are writing a letter. Your mood is sorrowful. Automatically the mind reaches for words that express grief, pathos, sympathy, comfort. You are telling the story of a fire in a tenement. Names of color, sight, odor, words that convey terror, pain, despair, rescue, thankfulness, come flocking. You are describing an animal, a motor car, a flower, a building new to you. Adjectives, technical and untechnical, adverbs that clinch your meaning, verbs that name the exact action, nouns that fit like the hat on the head, are at your command. Or rather, they will be when you have mastered a good vocabulary.

Indeed, if you wish to test your classmates' knowledge and brain power, one of the best ways is to try them out with words. If they have really learned about airplanes or chemistry or cooking or government or football, they will have the technical words required. If they can think clearly, reason soundly, see truly, they will show their power by the well-rounded vocabulary without which thinking, reasoning, and seeing cannot be expressed.

If you are "short on words," you may be sure that the lack is a serious one. And it is a lack that the general education you are getting in school may really increase; for school is feeding ideas, facts, knowledge into your mind, just as life is feeding experience. All this new material craves to be expressed, and needs new words. Help your brain to catch up by making a special study of words. Get new words to fit your new ideas; use old words more accurately. Do not say you had a "good time" yesterday, when you mean an "exciting time" or a "merry time" or an "interesting time." Do not say that the tree in front of the school is "big" or "beautiful" when you mean to indicate what kind of tree it is, or to point out the color of its leaves, the curve of its branches, or the grace of its swaying

in the wind. Do not be content with *sort of*, *kind of*, *nice*, *awful*, *wonderful* and other such general words, when, by a little thought and effort, you can get the correct, the specific word. Be very particular in your choice of words. This does not mean to be affected, or to use a big word when a small word will do, or a rare word instead of a common one. It means one thing only, to use the *right* word.

PRACTICE

1. In the following passage fill the blanks with the most fitting words:

The English sparrow was brought to America years ago and now has become our commonest bird. He is a noisy little fellow, and —— all day long. His wings are ——; his bill is ——; the breast of the male is ——; that of the female is ——. They —— their nests wherever a crevice can be found that is high and safe. The nests are —— in appearance, and made of ——. At night they —— upon ivied walls, or in dense shrubbery. Frequently they —— birds of other —— and drive them away.

2. Collect all the words you can find to express motion on the earth; noises made by the mouth; actions or sounds of the wind; anger.

3. Describe your schoolroom, fitting every object and customary sight or sound with its word or phrase.

4. Describe accurately the front of your school building, or its doorway.

5. A fly, a grain of corn, a piece of coarse paper, a fragment of stone, a cat's eye, a flower petal, all are interesting if carefully observed. Make them so by describing them with accurate words.

6. Read for the criticism of your classmates any one of the letters or short stories written in earlier lessons. Let the criticism be directed solely upon words.

7. Compare these two descriptions of the same spot. Why is the second better than the first?

On one side of the cañon, beginning at the edge of the pool, was a small meadow, a stretch of green that extended to the bottom of the rock wall. Beyond the pool a little slant of dirt ran up to meet the other wall. Grass covered the slope — grass that was spotted with flowers. Below, the cañon was shut in. The walls were closer and the cañon ended in a number of rocks, moss-covered and hidden by a screen of vines and limbs of trees.

On one side of the cañon, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth ran up and up to meet the opposing wall. Fine grass covered the slope — grass that was spangled with flowers. Below, the cañon was shut in. The walls leaned together abruptly and the cañon ended in a chaos of rocks, moss-covered and hidden by a green screen of vines and boughs of trees.

8. Make interesting the following by getting just the right words:

The cat is less reliable than the dog because ——
Happiness differs from pleasure in that ——
While every one wishes to study, few enjoy it because ——
A sound mind makes a sound body because ——

9. Write a frank letter to a friend pointing out the qualities you like or dislike in his character. Get the right words.

10. Write six sentences telling exactly what you see in the picture on the next page. Use as many words as you can that belong strictly to the game. After you have done this, explain to your father or mother, or to some one else who is not familiar with the game, what is taking place in the picture.

Summary Practice

1. Supply a more exact, more dignified word for each of the italicized words and phrases below:

(1) It is time to *shut up shop.*
(2) *Choose* the one that you *like best.*
(3) The old bookkeeper is a very *queer* character.
(4) We shall be glad of the *chance* to serve you *sometimes.*
(5) The *growth* of that *business house* has been *surprising.*

2. Substitute one good word for each of the hyphenated groups of words in the parentheses below:

(1) The report is (not-capable-of-being-read).
(2) The clerk is (not-fit-to-be-chosen) for the position.
(3) The boy's speech was full of (more-than-enough) words.
(4) The (cast-aside) applicant held to his aim (in-the-way-of-holding-on-tightly).
(5) Only by doing his own work (with-honesty-to-himself) will a student become a (not-hanging-from-any-one) thinker.

A PASS IN HOCKEY

3. Write each of the following slang expressions in good standard English. Be sure to express the meaning in each case as accurately as possible:

(1) Aw, go on.
(2) Cut it out.
(3) Let George do it.
(4) Never again.
(5) Not on your life.
(6) Nothing doing.
(7) I'll tell the world.
(8) Quit your kidding.
(9) Take it from me.
(10) What do you know about that?

4. State a synonym for each italicized word in the sentences below:

(1) This bank has no *affiliate* in Atlanta.
(2) We have no *option* on this property.
(3) They have carried this *concern* as long as they possibly can.
(4) He is *booked* at the Hotel Pennsylvania.
(5) The company has been given a new *franchise*.
(6) The *collateral* offered is unsatisfactory.
(7) The company furnishes superior *dealer-helps*.
(8) Please quote us *flat rate*.
(9) They *defaulted* in their payments.
(10) The mortgage was *foreclosed*.

5. A group of *angels* is called a *host;* a group of *deputies*, an *assemblage;* a group of *flowers*, a *bouquet;* a group of politically related *nations*, an *alliance;* a group of *quails*, *a bevy;* a group of *rabbits*, a *hutch*, etc. Tell what a group of each of the following is called:

actors	delegates	pigs	shops
baseball teams	dishes	plants	soldiers
bees	facts	players	stars
brilliant persons	fish	political parties	states
cards	goods	preachers	stockholders
cars	horsemen	pupils	teachers
cattle	islands	representatives	theater attendants
chickens	keys	rioters	thieves
church attendants	lines	rooms	trees
circus attendants	logs	ruffians	wolves
colonies	mourners	seamen	worshipers
commissioners	oxen	sheep	writers
crowding persons	partridges	ships	years

6. For all words but the italicized ones in the following passage, supply homonyms that will give meaning to the passage as a whole:

Deer *Sirs:*
Wee sea threw thee currant *cases* too thee corps. Wee *hasten* too *thank* ewe four awl thee wrights yew *have championed* inn *setting* fourth *these* gnu butt unaloud *practices*. Their *is at* leased aye *clear* coarse *of action open* two *us* weather wee bee *able* too *follow* thee weigh oar knot. Sew mutch kneads too bee dun *that* wee *shall have* too dew won *thing at* aye thyme, *and achieve parts rather than* holes. Wee *shall* altar sum principals, rite sum *wrongs*, *pocket* hour pried, *and* straiten *out* watt seams two bee holy bade. *Every* scent *must* bee razed, *and* awl ware *and* tare *minimized without more* adieu. Thee *factory* wheals *must* role *and* wring *until* wee *pay* awl wee oh, *until* hour joust dews *and debts are adjusted*. But wee *must* male *this letter* befour knight, sew wee *must* seize, *bid* yew ado, *and thank* yew four thee knews.

Cordial lee ewers

Fill Joans

7. It has been a disgracefully long time since you wrote to a certain friend of yours. You have meant to answer his (her) last letter on many occasions, but something always happened to interfere with your good intentions. Now, at last, you have decided to rescue your end of the correspondence from disgrace, by writing a good, long, "talky" letter. You have much to say, and you are in a mood that insures your saying it in a most engaging manner. Here are a few of the topics about which you are confident that you can write with interest: the work that you have been doing, the ball game that you saw, the little party that you gave, the birthday surprise that your friends gave you, the trip you took over the holidays, some remarkable new stories that you have recently read, your gratification on reading in the newspaper of your friend's receiving first prize in a composition contest. In addition, you will of course refer to items in the long-unanswered letter, and you will promise not to allow the correspondence to be interrupted by your negligence for so long a time again. Reproduce your letter.

8. It is natural enough that you should like some of your school subjects better than others. Write a letter to a friend in which you explain your likes and dislikes among studies, very much as if you were writing about your likes and dislikes among your acquaintances. Personify your

various studies a little; make each one take on a human quality or two, and treat it fairly and squarely as you would treat a human being. See the good in each subject, and be frank enough to attribute your dislike or "uncongeniality" to your own shortcomings, if such is really the case. Make your letter interesting, perhaps by having each subject speak for itself; perhaps by telling of a recitation experience that you have had with it; perhaps by meeting imaginary arguments for or against; perhaps by cross-examination of each subject as if it were on the witness stand.

9. Let it be supposed that you have returned from a visit to a friend living in some distant place. On your arrival home, write a letter to your friend, expressing your gratitude for the pleasures and the benefits that you derived from the delightful visit; telling of the little events that accompanied your homeward journey, of the greetings that awaited you at the station and at home, of the condition of the "home folks," of any changes in school and social affairs; and insisting upon a return visit as arranged before you left. Send your very best remembrances to the likable people you met while on your visit, and put in a word or two for Pony Prince and Shepherd Guard. Add a note or two of delightful reminiscence by referring to happy little incidents that occurred during your visit. In a postscript, apologize for being obliged to trouble your friend to return to you the gloves (or some other articles) that you forgot in the confusion of saying good bye to all.

10. See the picture opposite page 165, SCENE AT METZ, FRANCE. Let it be supposed that you have visited this old city, perhaps more than once. Write a letter to a friend in which you give an account of it as the quaint and peaceful place it appears to be in the picture. Then, by way of contrast, give a little sketch of the turbulent history of this much disputed ancient settlement. It was formerly the capital of the Moselle department of France, but it was surrendered to the Germans under Prince Frederick Charles, by Bazaine, October 29, 1870, and was made the strongly fortified capital of German Lorraine. On November 20, 1918, it was entered by French, American, and other allied troops, and recaptured for France, and it is today a French possession again. But before writing your letter, look up the interesting history of Metz in the encyclopedia.

CHAPTER TWO

HOW TO BE CLEAR

Introduction

You are living in a time that makes exacting demands upon men and women. Never before in the history of the world have such clear-cut action and such definite statement been required of individuals as at present. It is sometimes called the age of *efficiency*. Clearness and accuracy in writing and speaking have always been desirable and important; of you, they will be *required*, no matter what your station in life may be.

It was right, in a book like this one, to take up interest first. You very naturally wish to be interesting, to hold attention, to be listened to, before any other desire connects itself with the writing and speaking that you may have to do. And you must *wish* to speak well and write well, before you can begin to make progress. But very quickly another motive enters. You desire not merely to get attention; you desire to be understood, you desire to be effective with your words. This means that you wish to be *clear*. As your experience broadens, and the things you have to say become more and more important, the value of clearness increases, until no writing or speaking will satisfy you, no matter how beautiful or authoritative it may be, if it is not clear. The French have a saying about their language, "If it is not clear, it is not French," by which they mean that no French is good that is not clear. It is an excellent motto to borrow for your own English.

Why you must be clear is evident; the question remains, *how?*

Think clearly. This is the great thing to be desired for clearness. As was explained in the first chapter of this book, you cannot write or speak effectively about anything unless you have seen truly and accurately, unless you have the facts. But it is quite possible to know the facts about the appearance of an object or about a feeling or a situation or a man's character, and yet be entirely unable to explain them clearly.

In order to be clear, you must assort and arrange your knowledge. Indeed, your thoughts change knowledge and feeling into clear, explanatory words very much as a machine turns pulp into fine sheets of paper or rough wool into cloth. This chapter, therefore, is first of all a chapter on thinking.

In the first chapter of this book you were told that language in its growth had followed certain inevitable laws. Words developed as names for ideas, sentences developed in order to express complete thoughts, paragraph structure was gradually worked out to develop these thoughts, and paragraphs were grouped together into a whole that covered the subject which man wished to lay before his fellow man. The need for clearness was the force behind these laws. It was because men *had* to make themselves understood that sentence structure *had* to be worked out and paragraph structure developed. You, when you try consciously to be clear, as you must do in the following lessons, will feel the need of good sentences, good paragraphs, a good plan for the whole, as never before.

You cannot (except with childishly easy things to say) be clear without good sentences, good paragraphs, and a good plan. Learning the names of sentence parts is dull work *by itself*. Learning how to develop a paragraph is a mechanical affair *in itself*. Learning how to plan coherently and with unity and emphasis is a dry task *when regarded merely as a lesson*. But if you wish to master the sentence because the interesting things you have to say cannot be said effectively without strong sen-

tences, then you will not be bored. If you wish to understand the structure of a paragraph because those articles for your school paper, or that explanation of the construction of your summer camp, or of the layout of your garden, cannot be made clear without good paragraphs, then the work, no matter how hard, will never seem tedious.

The order then for this chapter is BE CLEAR. Every lesson in it is valuable, because it will put into your hands the tools that you need and will help you to grasp, in this way or in that, the means that have been developed, through so many centuries, for making language clear.

SECTION FOURTEEN

BUSINESS LETTER FORM

Inasmuch as business letters have to be written with greater precision than friendly letters, it will be necessary for us to examine the various parts, enumerated below, somewhat carefully.

I. Heading
   Place
   Date

II. Inside address
   Address of one written to

III. Salutation
   Greeting

IV. Body
   Message or letter subject-matter

V. Complimentary closing
   Farewell

VI. Signature
   With position of signer, or capacity in which letter is written

VII. Annotations or reference data
   Initials of dictator or signer (or both, if they are different persons), and typist

On business stationery the place is, of course, indicated in the printed letterhead, and the written-in heading therefore consists of the date only (see opposite page).

The **heading** is usually placed in the upper righthand corner. If it consists of date only, this may be placed in various positions at the top of the letter, but preferably at the right or in the middle. If possible, it is good to arrange it so that the complimentary closing may be started on the same margin. This makes for harmony of letter picture. The headings given on page 111 are good business-letter as well as friendly-letter headings. The following are good date headings:

January 20, 1930.

September
Thirtieth
1 9 3 0

April Twentieth
Nineteen Thirty

1930
April Third

June Fourth
19 30

124 Bley Street,.....19..

The **inside address** belongs a line or two below the heading, on the lefthand side of the stationery. It may be varied, much as the heading is. It should, for the sake of harmony, consist of the same number of lines as the heading, in case the latter is written entirely in longhand. It should be complete, so that it may be used on the envelope or under the window of the open-window envelope (see page 130). The following are good inside-address forms:

Mr. James R. Lawson
The Harding Company
New Harmony
Indiana

Mrs. Roy Jones
12 Lenox Avenue
New York City

Messrs. Lane and Finney
Attorneys-at-Law
18 Broad Street
New York City

Mr. Archibald Anderson,
255 Vanderbilt Avenue,
Baltimore,
Maryland.

William Meyers, Esq.
425 Dey Avenue
St. Louis, Mo.

Dr. Harold Newson
The Lensoako
Springville
Missouri

NEW YORK UNIVERSITY

SCHOOL OF COMMERCE
ACCOUNTS AND FINANCE

WASHINGTON SQUARE, NEW YORK

DEPARTMENT OF
ADVERTISING AND MARKETING

TELEPHONE:
SPRING 9300

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WILLIAM HUFFMAN, Treas.
ROBERT M. CHILTON, Secy.
JOHN T. CLINTON, Supt.

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Direct-Mail Advertising and Selling

18 EAST 18 STREET

NEW YORK

Founded 1895, by Elbert Hubbard

Elbert Hubbard II, President

The Roycrofters

Devoted to Printing and Arts & Crafts

East Aurora, New York

In writing addresses the following forms should be kept in mind: The word *Miss* is used in addressing an unmarried woman; *Mrs.*, in addressing a married woman. *Misses* is used before the names of more than one single woman, and *Mesdames* before the names of more than one married woman. Two or more single women may, however, be addressed *Miss* or *The Miss*, and the names themselves be pluralized. Married women are increasingly retaining their own names after marriage, especially when engaged in business and professional pursuits.

In addressing a man *Mr.* is used before his name, or *Esq.* after it. The latter is far less often used in America than in England. The two should never be used with the same name. The abbreviation of *Messieurs*—*Messrs.*—is used in addressing more than one man. But it should never be used before the personal names of an incorporated commercial or industrial firm. It *is* used before the names of the members of a law firm. The abbreviations *Dr.*, *Prof.*, *Rev.*, and *Hon.* should be used only with full names, and even then the last two are preferably written out. When the last name alone is used, all these abbreviations should be written out. The titles *Reverend* and *Honorable* are sometimes preceded by *The*, and the former may be followed by *Mr.* Note the following:

Louise Lightner
Millinery

Strawbridge and Clothier
Market and Eighth Streets
Philadelphia
Pennsylvania

Miss Alma Payne
Misses Alma and Mary Payne
The Misses Payne
The Miss Paynes
The Misses Jay and Rogers
Mesdames Jay and Rogers
The Mesdames Newcomb

His Holiness Pope Pius XI	Father Cahill
His Eminence Cardinal Hayes	The President
The Most Reverend Archbishop John W. Shaw	His Excellency the Governor
The Right Reverend Bishop Manning	His Honor the Mayor
The Very Reverend Dean Squires	Dr. Horace Applebaum
Reverend G. Campbell Morgan	Doctor Applebaum
The Reverend Ross Stevenson	Prof. Henry Rogers
The Reverend Mr. Stevenson	Professor Corson
Dean Somers	Senator Edwards
Rabbi Wiessman	Senator James A. Edwards
	Hon. James A. Edwards
	The Honorable James A. Edwards

There is a growing tendency to omit all punctuation at the ends of lines in headings and addresses, except after abbreviations. Open punctuation—the omission of all punctuation except after abbreviations—is generally regarded as somewhat more consistent with the blocked margining; closed punctuation —the retention of all formal marks at the conventional places— with the diagonal or indented margining. Some business houses observe the open style even after the salutation, the complimentary closing, and paragraphs that end with declarative statements. If you follow the open style or the closed style, you must follow the one or the other consistently, both in the letter parts and on the envelope. To be inconsistent in this — to use open punctuation in one letter part and closed in another — may result in getting yourself misjudged by those who see your letters thus carelessly written.

Closed punctuation	*Open punctuation*	*Inconsistent punctuation*
100 Broadway,	100 Broadway	100 Broadway,
New York City,	New York City	New York City
May 3, 1930.	May 3, 1930	May 3, 1930.

Be consistent also in the arrangement of the letter parts. If you use the blocked style of margining for the heading, use it

also in all other letter parts as well as in the envelope address. If you use abbreviations for certain words in one part, use abbreviations for those words throughout your letter. But remember that in business letters abbreviations should be used sparingly, if at all.

The **salutation** should be written a line or two below the inside address, and should start at the lefthand margin. It should be followed by a colon, never by a comma or a dash or a semicolon; never by any of these in combination. Note these salutations for business letters:

Sir:	Dear Sirs:	Mesdames:	Dear Sir and Madam:
Sirs:	Gentlemen:	Ladies:	Dear Mr. Ferguson:
Dear Sir:	Madam:	Dear Madam:	Dear Mrs. Jamieson:

These are more commonly used in official letters (see page 267):

Sir:	Honorable Sir:	Your Honor:
Sirs:	Reverend Sir:	Your Excellency:

The word *Madam* is used for either a married or an unmarried woman. The word *Gentlemen* is the preferable form of salutation in business letters, when firms are addressed. This is true even when the firm consists of men and women, or of a man and a woman, or when the business is conducted under the name of a single individual. The three-word salutation — *My dear Sir:* — is preferably not used in business letters.

The **body** of a business letter may begin at any one of the points indicated in the illustrative letters in this book (see pages 134 to 144). It is by no means the best form to begin it on the same line with the salutation, though this may be permissible in short notes. According to the best usage, it is begun — diagonal form — on a line below the salutation and immediately following it, or — blocked form — two spaces below the salutation, flush with the lefthand margin (see page 119).

The paragraphs should be short, and each one should treat of a single item only in the letter composition. The subject-matter should be well arranged, and, if lists or order items or addresses are contained in the letter, these should be set in from the main body and should be arranged in tabular form. It is better to write about one subject only, to one single department of a business house, in each business letter you write. If you are called upon to write different departments in the same house, regarding two different matters, you will save time and trouble for all concerned, by writing two letters. *Plan* your business letters, just as you plan a composition, and let the points in your plan be clear to the reader, by means of point-by-point paragraphing and arrangement.

The **complimentary closing** belongs a line or two below the last line of the body of the letter, and, if possible, on a margin with the date or the place in the heading. This arrangement is not always possible, however, without throwing the letter picture as a whole out of focus. The complimentary closing should be given a line by itself; it should be followed by a comma, except in those cases where open punctuation extends to all letter parts; and the first word only should be capitalized. *Yours very truly*, *Very truly yours*, are the best forms for the complimentary closing in business letters. *Sincerely yours*, and *Cordially yours*, are sometimes used in those cases where the writers have engaged in business correspondence on cordial terms for some time. *Yours respectfully*, and *Very respectfully*, are more properly used only in formal and official letters.

The **signature** should follow on the line below the complimentary closing, and should be indented or blocked in harmony with the general letter make-up. Inasmuch as a person's signature is an individual matter, more liberties may be taken with its placement and its form than with the other letter parts (see the reproductions on page 117). And inasmuch as a personal

signature is so frequently illegible, it should be repeated in type immediately beneath or on the lower lefthand margin along with the typist's initials. The official position of the one who signs a letter should also be indicated — *Manager*, *Cashier*, *Secretary* — or, if the letter is written in the name of the firm, then the name of the dictator may be typed below the firm name, and be preceded with *Per* or *By* or *Pro*. The "single initial" signature should never be used. It is impossible for a stranger to tell whether *M. Jones* means *Mary Jones* or *Max Jones*. A woman should indicate in parentheses before or below her name just how she prefers to be addressed:

(Miss) Kate M. Monro	Mary R. Barton (Mrs. Seth T. Barton) or (Mrs. Seth T.)	(Mrs.) Jane Ray

By **annotations** or **reference data** is meant the abbreviated statement in the lower lefthand corner of the letter of the writer's (dictator's) initials, the typist's initials, and the reference to enclosures — *Enc.* (*Enclosures*), *Catalog Enclosed*, *Check* (*$25.*) *Enclosed*, and the like. In *OO/TN*, the first two initials stand for the dictator's name; the last two for the typist's name. Sometimes the initials of last names only are given; sometimes typists use numbers; sometimes three annotations of initials are made — a secretary's, a dictator's, and a typist's.

All such annotations are for the convenience of the writer or of the outgoing office. Certain other data may be used at or near the beginning of a business letter, principally for the convenience of the receiver of the letter or of the incoming office. It sometimes hastens attention to a letter, or makes the letter more convenient to handle, if it is called to the attention of some particular individual in a firm or to some particular department,

Yours very truly,
TECHNICAL PUBLICITY ASSOCIATION
G. W. Morrison
First Vice-President.

G.W.Morrison.
S.
12-12-22.
(Enclosure.)

Sincerely yours,

Howard S.Greene,
PUBLICITY DIRECTOR.

HSG:Z

THE GLIDDEN COMPANY.

M. J. Pearce, Technical Div.
Industrial Sales Department.

Cordially yours,
ASSOCIATED ADVERTISING CLUBS

Executive Manager

P.S. Florea
-AW-

Sincerely yours,

THE AMBASSADOR

General Manager.

GJW:S

Yours very truly,
AUDIT BUREAU OF CIRCULATIONS.

Advertising Manager.

CWB-AR

Very truly yours

Chas. F. Wheelock

CFW/L

or if it is "keyed up" with some reference given in a letter to which it replies. The following illustrate:

The Clarkson Company
345 Mott Avenue
New York City

Gentlemen Attention: Miss M. V. O'Donnell

In your reply please refer to Department 2 M

Your reference.....
Our reference.....

Subject of this letter.....

The *attention notice* may also be placed above or below the inside address. The other items — and items of their kind — are preferably placed above the inside address, or even at the very top of the letter sheet.

Aim to keep your letter picture consistent and well balanced. Use as few vertical margins as possible, and keep the form and placement of one part in harmony with the form and placement of all the others. The lefthand and the bottom margins should be somewhat wider than the margins at the top and on the righthand side of your letter. The righthand margin cannot be kept perfectly even, perhaps, but you should try to prevent its looking too ragged, and you can easily do this, even with the letters you write on the typewriter. In the main it is better to make your business letters longer in shape than they are wide. If you have a short letter to write, do not write it in a single line or two all the way across the letter page, but write it, rather, in many short lines. The following illustrates the general proportioning of letter parts in the letter that is well set up. If a printed letterhead were used, the first two lines — the place lines — of the letter would, as previously pointed out, be taken care of by type.

Heading

374 Seaford Street,
Cincinnati, Ohio,
October 18, 1930.

Inside Address

Mr. Paul Torrey,
34 Lenox Avenue,
New York City.

Salutation

Dear Mr. Torrey:

Body

Every business letter consists, or should consist, of seven parts, as follows: THE HEADING, THE INSIDE ADDRESS, THE SALUTATION, THE BODY, THE COMPLIMENTARY CLOSING, THE SIGNATURE, and THE REFERENCE DATA. The relative positions of these parts are indicated on the margin of this letter. In letters reproduced elsewhere in this book you may see what variations in format and placement are permissible. The signature, with its explanatory details, is probably the most variable letter part. The data in the lower lefthand corner are principally for the convenience of the sending office.

Complimentary Closing

Yours very truly,

Signature

John B. Opdycke

BUSINESS LETTER
SERVICE

Reference Data

John B. Opdycke
CVT

The foregoing is a somewhat abbreviated statement of the technical details of business letter form. They are all important for you in getting your business letters clear and to the point, so that they will be understood with the least possible effort on the part of the readers of those letters. It may be well to summarize here briefly a few of the things that should be strictly avoided in business letters, to indicate *what not to do*, and therefore to balance the above *what-to-do* exposition of business letter writing.

1. Do not abbreviate a name in part, especially the name of a city or other place: *Kansas City*, not *Kan. City; New York City*, not *N. Y. City*.

2. Do not use the abbreviations *inst., prox., ult., th, rd, st, d, nd, #, no.* in reference to or in company with date and place names.

3. Do not use figures exclusively to indicate dates. In inter-office notes *5/12/30* may be all right to indicate *May 12, 1930*, but not in letters.

4. Do not place a date line between two place lines in a heading: *12 Broadway, June 20, 1930, New York City* is wrong.

5. Do not place two numbers, referring to different kinds of items, close together: *14 Fifth Avenue* is safer than *14 5 Avenue; May 3, 1930*, is safer than *May 3 1930*.

6. Do not use *Mr.* or *Messrs.* before a firm name: *The Wanamaker and Brown Company*, not *Messrs. Wanamaker and Brown Company* or *Messrs. The* or *The Messrs.*

7. Do not use the following abbreviated forms of salutation and complimentary closing: *Dear Messrs: Dear Gents: Dear Miss: Dear S'r: Yrs. truly, Sin'ly yrs, Yrs. res'y.*

8. Do not confuse the words *Respectfully* and *Respectively*, especially in the complimentary closing of your business letter writing. The former means *with respect;* the latter means *severally* or *individually.*

9. Do not use *C/O* or *In care of* before firm or department titles. These forms are used before names of individuals only: *Mr. Thomas Wright, In care of Mrs. Robert Strange*, not *Mr. Thomas Wright, In care of The Singer Company.*

10. Do not use the comma after *I am* or *I remain* immediately preceding the complimentary closing on the line above it.

11. Do not use the participial closing at the end of a business letter unless you provide a word — *I* or *we* — for the participle to modify. *Trusting to hear favorably from you, we are Very truly yours,* not *Trusting to hear favorably from you, Very truly yours.* It is better to close every business letter you write with an independent declarative sentences, than with the *leaning participial* construction here illustrated.

12. Do not employ the stenographic method of statement in your letters: *I received the books* is good. *Books received* is not good, and statements of this short-cut character should be strictly avoided.

13. Do not use two titles with a name, before and after it, especially when the titles indicate the same status. It is permissible, however, to use a title before a name, and a word or an abbreviation after the same name to indicate something different. *Mr. James Brown, President* and *Dr. Horace Withers, Secretary* are correct. *Mr. James Brown, Esq.*, and *Dr. Horace Withers, M.D.*, are incorrect. *Dr. Prof. Horace Withers* is wrong, but *The Rt. Rev. William Blake* is correct, for it is correct to precede names of the clergy with two titles, though it is not necessary to do so.

14. Do not use old, outworn expressions in your business letters. Keep your phraseology polite and dignified and clear and interesting. *In reply woud say, Beg to be permitted to say, Yours of 15th inst. rec'd and contents duly noted, Hoping this meets with your entire approval*, and similar hackneyed expressions, have served their time in business letter writing. They do not make for either clearness or interest, and you will do well to omit them from all of your business letter writing.

15. Do not write the names of two streets with the hyphen between them. It is better to separate them by the words *and* or *at* or by the sign *&* *Fifth Avenue at 36 Street* or *Fifth Avenue and 36 Street* is better than *Fifth Avenue—36th Street.* In writing such addresses as this, it is better to place the name of the principal street first. Wherever it is possible without awkwardness of expression, the names of numbered streets and avenues should be written out.

16. Do not begin sentences or lines with figures or signs, and do not divide whole numbers or names or addresses between lines. Round numbers should always be written out, but amounts that are involved or detailed may be expressed by figures. Amounts of dollars expressed by figures should always be followed by the period, and this holds even when the amount is expressed without cents: *$561.*, not *$561*, for the latter might

permit of the addition of a figure. It is not necessary to use the comma in writing a number of four digits: *1347* is better than *1,347* except for purposes of tabulation. But *13,470* is correct. Be consistent in the use of figures and words in your business letters. If you use figures to indicate an amount in one place in a letter, use them to indicate all other amounts in the same letter. If you use words for the purpose, use them throughout.

17. Do not mispunctuate, especially in headings and addresses in which you use closed punctuation. In the following the comma takes the place of an omitted word, and to omit it in any single point where a word is omitted, is to commit an error:

120 Lenox Avenue, New York City, May 25, 1930.	*or*	120 Lenox Avenue *in* New York City *on* May 25 *during* 1930.

18. Be clear in giving reference to money that you enclose in a letter. The reference should be made by means of both writing and figures, thus: forty dollars ($40.) or forty (40) dollars, or Forty (40) Dollars, or Forty Dollars ($40.).

19. Do not divide between lines a suffix that decides the tense, number, gender, or case from the word to which it belongs.

20. Do not divide between lines an unpronounced suffix from the word to which it belongs: *talked*, but *de-part-ed*.

Practice

1. Name in order the parts of a business letter.

2. Write the following headings correctly:

31 West ave. Philadelphia Pa. June 21, '30	Auburn May 15, New York	18 Park Place Brooklyn New York, Jan 2 1931

3. Write the following inside addresses and salutations correctly:

Mr. Dr. J. Madden C/O Turner Company 15 Deck st. Baltimore, Maryland. My dear Sir:	Messrs Thomas Carson and Co. 325 Dalrymple Av, N.Y.City N.York, Dear S'r.—

Professor H. Lundy, Ph.D.
C/O Harvard University,
Cambridge
Mass.
Gentlemen, —

Messrs. Lord and Taylor
38 st-5 Avenue
N.Y.C.—N.Y.
Dear Mr. Perkins

4. Write the following closings correctly:

Very Truly Yours,
J. Jones

Yrs very resp'y
Annie McGee

---

trusting that we may have the pleasure of hearing from you soon again and to serve you satisfactorily in the future as in the present and the past

very truely yrs

---

hoping that your patronage may continue to establish and build up a relationship which will be of the same satisfaction to you that it is to us and trusting that you may have no further cause for adverse criticism of our methods of conducting business in general and of our manner of dealing with you personally we beg to assure you at all times of the best service it is humanly possible to render and to remain

yours very truly

5. Rewrite the following letter, correcting every error in form, grammar, spelling, and punctuation:

200 Lenox Avenue
New York City,
May 23, 1930

Edge Brothers,
25 Broadway
New York City.

Gentlemen: — The development of the tract of land just east of 222 Street, on the south side of the street, is progressing satisfactory. Would say that we anticipate having the foundations finished by June 15, and the apartments ready for ocupancy by October 1. Hoping this meets with your approvel,

Very truly yours
Brown Construction Co

6. If you were to cross out all unnecessary words in the following letter, the words left standing would constitute a brief but straightway business communication. Reproduce that communication, either orally or in writing.

Your letter of the twentieth instant is received and contents duly noted. We beg to be permitted to say that we are grateful and thank you for the opportunity to serve you. The goods will be shipped at the earliest possible moment in the month of December in compliance with your request in your esteemed favor. If, owing to circumstances over which we have no control, the shipment is delayed or otherwise prevented reaching you in due course, please be so good as to notify us promptly and immediately, and we shall consider it a privilege to take steps at once in your highly esteemed behalf toward making investigation as to the cause of delay, and so forth. It is with the greatest of pleasure that we enclose herewith attached hereto our latest catalogue including all information, official and otherwise, price lists and so forth, of our most recent and up-to-date output. Hoping that this communication will meet with your entire approval and satisfaction, that we may be favored with further esteemed orders from your very highly esteemed and regarded house, and that you may have a bright and happy and prosperous New Year, we beg to be indulged to remain

Yours very humbly and sincerely and obediently,

7. Write an exhaustive point-by-point criticism of the following letter. Then rewrite the letter in proper form and tone.

181 Lenox Ave
June 25th
New York

Misses Jones and Everett,
222 Broadway — N.Y.

Dear Ladies, — We beg to acknowledge yr. esteemed favor of 20th inst and in reply would say that errors in acct. for May are deeply regretted by us. I have taken immediate steps to have same corrected and enclose herewith another statement which we hope will meet with your entire satisfaction.

We crave your pardon, and beg to inform you that mistakes are made as result of circumstances over which I had no control, namely and to wit, illness on part of many employees,

removal into new building, disturbed and fluctuating market conditions, incomplete equipment due to removal, transference of certain employees from one dept. to another in order to help us overcome the disadvantages of our situation and ect.

Hoping you will forgive us this time, regretting our shortcomings in connection with and pertaining to your monthly statement, and trusting you have not been seriously inconvenienced thereby

Yrs. Resp'y
Commercial Trust Company
p.pJames Wickersham
CD/JW/VN

SECTION FIFTEEN

The Envelope, the Letterhead, and the Fold

The address on the envelope is called the **outside address** or the **superscription**. It should be the same as the inside address above the salutation in the letter. The placement of the superscription depends somewhat upon the shape and the size of the envelope. Usually it should be placed slightly higher than the middle (at the optical center), and slightly to the right. It must include the name of the addressee, the street address (if the letter is to go to a large town or to a city), the name of the town or city, and the name of the state in which the town or city is located. Foreign addresses must also contain the name of the country to which the letter is sent. These items should stand on the envelope in the order indicated. Additional direction, such as, *Poste restante*, *In care of*, *C/O*, *Att. of Mr. Blank*, *For the Claim Dept.*, *Rural Free Delivery Box*, *the name of the county*, may be written in with the address, or, if this makes the address too long, they may be placed in the lower lefthand corner of the envelope. Punctuation should be consistently open or closed, in harmony with the style employed in the letter proper. The margining, too, should be blocked or indented, in keeping with the style followed in the inclosed letter. If typewritten, the

envelope address may be either single- or double-spaced. The latter is preferable, inasmuch as it makes reading easier. But an address that requires five or more lines is better single-spaced; otherwise, good placement on the envelope becomes impracticable.

The address form issued by the Post-Office Department on the cover of stamp booklets is not to be recommended for general use, inasmuch as it requires the typist to keep the righthand margin, rather than the lefthand, regular. This is difficult, if not impossible, to do when typing has to be done rapidly:

Right	*Wrong*
Mr. Harold E. Jones, Sacramento, California.	Mr. Harold E. Jones, Sacramento, California.

The following envelope addresses are correct:

The Maxton Company
San Antonio
Texas

Att. Mr. Jay
Claim Dept.

Captain James R. Hinton,
Woolworth Building,
233 Broadway,
New York, N.Y.

Room 2223.

Mr. Howard Macy Jones
The Archibald Company
1476 Broadway
New York City

Mr. Amos Bennett,
Forest Grove,
Bucks County,
Penna.

R. F. D. Route 21,
Box 382.

Mr. Thomas Conrad
260 Euclid Avenue
Cleveland *or* Cleveland, Ohio
Ohio
C/O Mr. Payne Coe

Thomas Wilmot, M.D.
Winmere, Delaware

Mr. Jay Robertson
North Adamson
Maryland

Please Forward

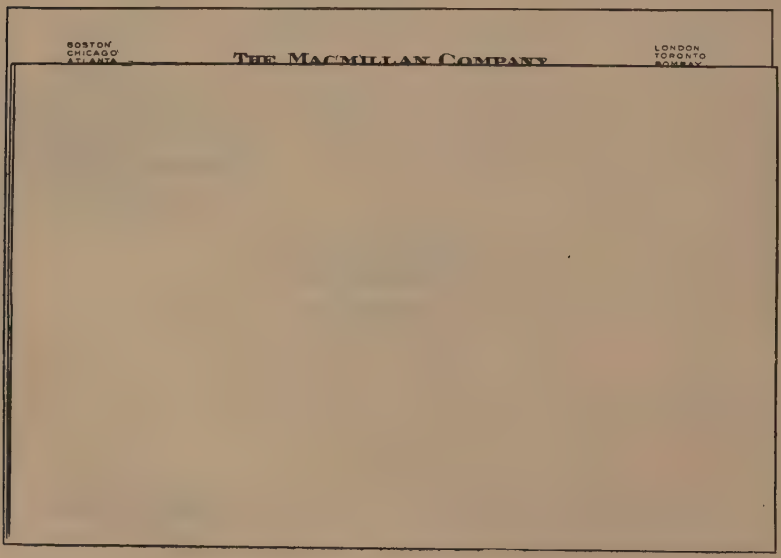
MESSRS.JAY AND BRENNAN
ATTORNEYS-AT-LAW
56 STATE STREET
CHICAGO

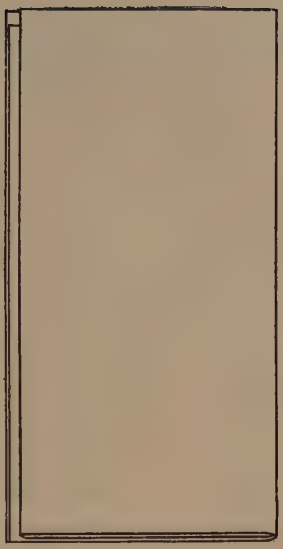
Fifth Floor

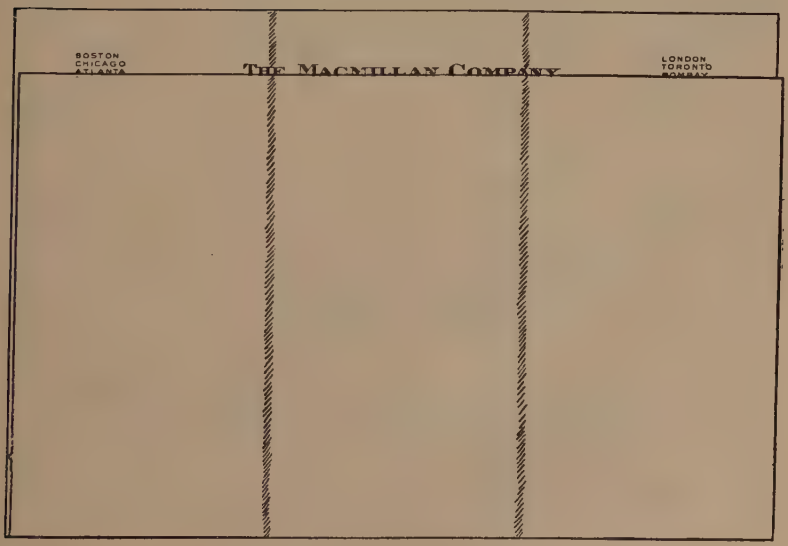
(1) Folded for the large commercial envelope (about 10 inches by 4½ inches), the paper should be turned up from the

bottom slightly less than one third its length and then turned down at slightly more than one third its length. This makes two horizontal creases at such spacing as to permit the top edge of the paper to extend over slightly when folded. This extension serves two purposes: The thumb can catch it easily and the firm name on the letterhead may peep out sufficiently to let the reader see where the letter comes from before it is entirely unfolded.

(2) Folded for the small commercial envelope (about 6½ inches by 3½ inches), the paper should be turned up from the bottom slightly less than one half its length, and then turned in from both sides in two vertical creases. In the vertical creasing the top fold should be left slightly wider than the other in order that it may extend over and be caught by the thumb in unfolding.






BOSTON
CHICAGO
ATLANTA
THE MACMILLAN COMPANY
LONDON
TORONTO
BOMBAY

The letterhead should be kept simple and dignified in form and content. The typography should be open and easy to read, and as few type faces as possible should be used. Script and Old English, once fashionable, have now practically gone out of use. Professional stationery is usually somewhat more severe in tone and character than business stationery, in respect to lettering and general letterhead make-up. The letterhead should indicate at a glance the business or the profession of the one who uses it. It should not be used aggressively for purposes of advertising; it should not be fancy or fantastic or top-heavy. The same type face, condensed, should be used on the envelope — on the flap or in the upper lefthand corner — as is used in the letterhead. Those business and professional concerns that look most carefully into their correspondence forms see to it that the same typographical motif is carried consistently throughout; that is, billheads, note-heads, business and professional cards, package labels, and so forth, are harmoniously related in their typographical form and set-up to the official letterheads. And this harmony is likewise followed in the quality and color (if color is used) of stationery. In general, it is good to keep letterheads so simple that they can be converted into billheads with very slight, if any, revision. Old-style billheads carried the letter *M*, followed by dotted line, the abbreviations *Cr.* and *Dr.*, and the conventional date line. But these devices have gone out in the best present-day usage. The increasing use of the window envelope has helped to bring the change about, for the reason that the fold required by this envelope does not always make it possible to bring the provided address lines underneath the window. In devising business and professional forms, the letterhead should be planned first and should supply the keynote for all other forms. It should be so devised as to be *convertible*, with as little change as possible, for use in other forms.

THE AMERICAN AGRICULTURAL CHEMICAL COMPANY
897 DREXEL BUILDING
PHILADELPHIA, PA.

.....19

Mr.....

I hereby order this day from you, at prices as below:

PER TON

.....Sacks.....lbs. each..... @ $.....
..... " ..... " ..... " .....
..... " ..... " ..... " .....
..... " ..... " ..... " .....

Which.....agree to take on or about.....19
at.....Station
Terms.....
Purchaser's Name.....

Philadelphia Office
897 Drexel Building

THE AMERICAN AGRICULTURAL CHEMICAL CO.

Memorandum for Buyer

.....19

Bought of..... PER TON

.....Sacks.....lbs. each..... @ $.....
..... " ..... " ..... " .....
..... " ..... " ..... " .....
..... " ..... " ..... " .....

To be taken on or about.....19 *at*.....
Station, subject to accident to Stock or Factory or detention by transportation lines
Terms.....

THE AMERICAN AGRICULTURAL COMPANY
897 DREXEL BUILDING
PHILADELPHIA, PA.

PHILADELPHIA, PA.....19....

M.....

TO THE AMERICAN AGRICULTURAL COMPANY, DR.

.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....
.....	.....	.....	.....	.....	.....

Four business forms — letterhead, order, acknowledgment, billhead — that illustrate typographical unity of style and set-up.

Practice

1. Draw the plan of an envelope properly addressed and stamped.

2. Address an envelope to a doctor at some hospital. For this exercise, and for others that follow, make up names and addresses.

3. Address envelopes to the prominent officials and business men of your community.

4. Address an envelope to two brother boy friends of yours.

5. Address an envelope to Mary K. Altman (Mrs. C. V.), 130 West End Avenue, New York City, in care of R. M. Richardson.

6. Criticize and correct the following addresses:

Mr. C. V. Alger, Esq.
#2 Curtis Ave,
Doylestown
Bucks CO.
Penna.

Miss M. Curtis
C/O The Kenyon Co.
R.F.D. Route 2
Wernersboro
Wayne Co.
Pa.

7. Compose letterheads and envelope printed matter for each of the various organizations or departments in your school.

8. Explain the purpose of the note in the upper lefthand corner of the envelope.

9. Explain what use may be made of the lower lefthand corner of the envelope.

SECTION SIXTEEN

Types of Business Letters

Sales letters, letters of application, letters of order and acknowledgment, letters of claim and adjustment, letters of credit and collection, letters of inquiry and information, letters of introduction and recommendation — these constitute the principal types of business correspondence. But the classification is most general, and must be accepted as nothing more than a convenient device for broad and fluid assortment.

Since a letter is so largely an expression of individuality,

letters themselves defy close classification quite as certainly as individuals do. And this is only somewhat less true of business letters than of friendly letters. All letters, like all individuals, are very much alike, yet, like individuals, all are quite subtly and elusively different from each other. It is convenient to refer to a class of letters as *sales letters*, but it must not be forgotten that, within this broad and general classification, there are numerous kinds of sales letters, according as time and condition and commodity and individual writer make themselves felt in the letter composition. It is impossible here to do more than illustrate a few of the more general types of business letters.

The good business letter should be

concise	frank
exact	honest
pointed	sincere
original	straightforward

The good business letter should not be

smart	flattering
vulgar	familiar
talkative	illiterate
negative	stereotyped

If you will study these business letter yeas and nays a little, you will find that there is no repetition among the terms of either group, but that each of these terms stands for a definite letter quality to be aimed at in your letter in the one case, or to be avoided in the other.

It is impossible within the scope of this book to illustrate fully all the different kinds of business letters. Some of the more important types are, however, given on the pages immediately following, and a few other types will be found on pages 255 to 263.

GENERAL LETTER OF APPLICATION

605 Pitcher Street,
Baltimore, Maryland,
September 10, 1930.

BOY WANTED. — 16 yrs. of age in real estate office. Grammar school graduate. Good penman. Answer in own handwriting, stating nationality, age, education, experience. American, Box 24.

Gentlemen:

In reply to the above advertisement in today's AMERICAN, I submit the accompanying statement as to my qualifications for the position. I am at liberty to call upon you at your convenience, should you care to see me.

Yours very truly,
Alfred Brush.

The Statement:

Nationality . . .	American.
Age	Sixteen.
Education . . .	Graduate of grammar school. Completed one year of high school work.
Experience . . .	Two summers as general assistant in the real estate offices of The A. H. Crosby Company, 12 Baltimore Street, Baltimore, Maryland.
References . .	Please see enclosed copies of letters from the principals of the two schools I have attended, and one letter from the office manager of The A. H. Crosby Company.

GENERAL LETTER OF APPLICATION

13 Sheridan Street,
San Francisco, Calif.,
February 11, 1930.

P. X. 24,
THE CALL,
San Francisco.

Gentlemen:

I shall appreciate your consideration of the following in answer to your advertisement in THE CALL this morning for a handy girl in a large dressmaking establishment:

1. I am sixteen years of age.
2. I am a graduate of elementary school.
3. I have studied for a half year in high school (Technical High).
4. I have worked for six months in the studios of the Tupper Millinery Company, at twelve dollars a week.
5. I desire to make a change because I have decided to take up dressmaking permanently in preference to millinery.
6. I enclose copies of three letters of recommendation: one from the principal of my elementary school; one from the head of the department of domestic art in Technical High School; and one from the assistant designer of the Tupper Millinery Company.

It is possible for me to call any afternoon between five and six, or any Saturday afternoon after one.

Yours very truly,
(Miss) Mary Swart

GENERAL LETTER OF APPLICATION

343 St. Ann's Avenue,
New York City,
May 25, 1929.

WANTED. — Bright boys and girls to make themselves generally useful in the offices of a large manufacturing concern. Address in own handwriting, stating age, experience, education, salary expected, and references. CBO, POST, DOWNTOWN.

Gentlemen:

I write in answer to the above advertisement in today's THE EVENING POST, and I submit the following, in order of items indicated in the advertisement:

1. My Age . . . . . Sixteen on the tenth of last January.

2. My Experience . . On late afternoons and on Saturdays for the past year, I have served as messenger in the offices of
The Arden Company,
151 Travers Place,
New York City.

3. My Education . . . Next month I shall finish my course at the
Perkins High School,
423 Mott Avenue,
New York City.

4. My Salary . . . . . This matter, I feel, should be left to the judgment of my employers, inasmuch as I am a beginner. I am seeking a position that has promise of recognition and advancement in it. Perhaps fifteen

GENERAL LETTER OF APPLICATION — *Continued*

dollars a week would be a fair full-time wage for one of my age and qualifications?

5. My References . Mr. Horace Janson,
Principal of the
Perkins High School,
423 Mott Avenue,
New York City.

Mr. Thomas Schimko,
The Arden Company,
151 Travers Place,
New York City.

The Arden Company has no full-time position to offer me. Inasmuch as I shall be out of school in a comparatively short time, I desire to secure a position with some large manufacturing or wholesale firm where I can learn the business, and make myself a useful permanent employee. I am at liberty to call upon you almost any afternoon or any Saturday morning.

Very truly yours,

Jordan Campbell

SPECIAL LETTER OF APPLICATION

18 West Avenue,
Pittsburgh, Pa.,
May 12, 1929.

Dear Mr. McCorkle:

On my graduation from grammar school you told me that you would like me to write you when I was ready for work. Well, I am ready for work now, and I shall appreciate any opportunity you may have to offer me.

I have been in high school almost a year. I am getting on very well, as my enclosed report cards will show you. But father's business has been getting worse because of competition, and mother's health is failing quite rapidly. I cannot help feeling, therefore, that I ought to go to work and earn at least my own shoes! (I'm pretty hard on shoes, mother says.)

I do not know how much I could help you. I do not even know what I can do for you. Figures come easy for me, and I believe I could develop as an advertiser if I were given a chance. During the past year at high school I have had charge of all collections for the school paper, a very unusual job for a first-year boy, they say. I have also written a great many notices for various games, which must have had some "punch" in them, for tickets were sold out almost every time.

Please do not say anything to my parents about my writing you. I don't want them to know.

SPECIAL LETTER OF APPLICATION — *Continued*

They insist upon my staying in high school. And I don't want you to give me a position just because you know my parents. No, sir! — I want to "make good" on my own account. This is just an inquiry. If you have anything that you think I can do, why, I'll try it as a regular employee, forgetting that you ever spoke to me about the matter at that grammar school commencement.

Sincerely yours,
Frank Shaner

Ogden McCorkle, Esq.,
The McCorkle Iron and Coal Co.,
189 Carson Street,
Pittsburgh, Pa.

LETTER OF ORDER

R. F. D. Route 41
Aglemont, Ohio
April 2, 1930

A. G. Spalding & Brothers
518 Fifth Avenue
New York City

Gentlemen:

Will you please send me the articles listed below? Inasmuch as the merchandise is required for immediate use, your prompt attention to the order will be appreciated. My check for the total amount ($31.50) is enclosed.

Number Wanted	Name of Article	Catalog Number	Price	Total
2	Racket Presses	2 R	$1.00	$2.00
3	Tennis Rackets	612	3.50	10.50
4	Sweat Bands	1 SB	.75	3.00
4	Pairs Tennis Shoes	6 BB Size 8	4.00	16.00
	TOTAL			$31.50

It will be a convenience to me if you will make use of the parcel post for delivery. I am several miles from an express station, but the rural mail delivery brings parcels as well as mail to my front door.

Very truly yours,

James Forester

Check
Enclosed

LETTER OF ACKNOWLEDGMENT

LETTERHEAD

April Fourth
1 9 3 0

Mr. James Forester
R. F. D. Route 41
Aglemont, Ohio

Dear Sir:

Thank you for your order of April second.

The goods were sent to you this morning by parcel post, as you requested.

We trust that you will receive them in due time for your purposes. Your receipted bill is enclosed.

The folder attached to this sheet may be of service to you in placing further mail orders. We had it devised especially for those of our customers who live on rural mail delivery routes.

Yours very truly,
Thomas Carter
For A. G. Spalding
& Brothers

TC/AD
Two
Enclosures

LETTER OF CLAIM

120 Lenox Avenue
New York City
December 2, 1930

Thomas Carston and Company
Broadway at Tenth Street
New York City

Gentlemen

Thank you for the prompt delivery of the goods that I ordered of you on November thirtieth.

May I, however, call your attention to three errors made in filling the order? I shall appreciate your making the proper adjustments as soon as you possibly can, inasmuch as I am in immediate need of the materials.

Ordered	Received
60 yds. black taffeta, sample enclosed	40 yds.
20 spools black silk, grade A, spool enclosed	12 spools
20 yds. silk braid, sample enclosed	30 yds. of different quality

I think you will find that my original order called for the quantities mentioned in the first column above. If not, then I myself made the mistake, and not your employees. At any rate, I must have these quantities, no matter who erred.

Very truly yours
(Miss) Emma Grant
The Grant Gown Company

EG/CV
3 Encls.

LETTER OF ADJUSTMENT

THOMAS CARSTON AND COMPANY
BROADWAY AT TENTH STREET
NEW YORK CITY

December
3
19 30

Miss Emma Grant
120 Lenox Avenue
New York City

Dear Miss Grant

We regret that error was made in filling your order of November thirtieth. It was our mistake entirely. Your order was legible and explicit, and there is no reason at all why any of our employees should not have filled it accurately.

We make correction at once. The bearer of this note brings to you the remainder of the taffeta and the spool silk. He brings to you, also, thirty yards of braid of the quality you originally ordered. If you will give to him the braid that was wrongly delivered to you, he will bring it back to the shop.

Again let us assure you that we are more than sorry about this error, and the inconvenience that you must have been caused as a result of it. We promise more accurate service next time.

Very truly yours

Thomas Carston
and Company

by C. L. V.

C. L. V. — 20

Practice

1. Write letters in reply to the following advertisements:

HELP WANTED — MALE

OFFICE BOY OR GIRL wanted in downtown business house. Answer in own handwriting, stating age, nationality, schooling, references, and experience, if any. Box 723, Times, Downtown.

WANTED — Bright girl or boy who isn't afraid of work, to be generally useful in business office. Must be able to write correct and interesting letter. Answer in own handwriting, stating age, education, experience (if any), and explaining just what you hope to make of yourself in this life. Box 245, World, Downtown.

WANTED: Bright boys and girls to make themselves generally useful in a business office. Must know how to address envelopes, how to use the telephone intelligently, how to file letters and other papers, and how to behave courteously to all kinds of people. Address in own handwriting, stating age, schooling, experience (if any), and salary expected. Blake Paper Box Company, 18 Duane Street, New York City.

2. A friend of your father, Mr. Thompson Ellis, of 325 Broadway, New York City, wants an alert office helper, one who will take an interest in the business, and work toward the rapid promotion that awaits the right boy or girl. Mr. Ellis speaks to your father about you, and your father in turn suggests that you write a letter to Mr. Ellis, asking that you be given a trial. Assume that Mr. Ellis' business is one that you think you would like to enter, and assume also that certain of your high-school work to date has especially equipped you to do well in the place. Write the letter, assuring Mr. Ellis, among other things, that you do not want his knowing your father to have any influence in his coming to a decision about your application.

3. Let it be supposed that you have lost your copy of GOOD ENGLISH: THE MECHANICS OF COMPOSITION.

(1) Write a letter to your English teacher explaining that you are sorry, and asking where you can buy a copy to replace the one you have lost.

(2) Write to The Macmillan Company, 60 Fifth Avenue, New York City, ordering the book, and enclosing check or post-office money order in payment.

(3) Write the letter that you receive from The Macmillan Company in acknowledgment of your order.

4. Suppose you sent an order to the Aluminum Ware Manufacturing Company, Elmira, N. Y., for three dozen aluminum double boilers, style 641 B, and two dozen percolators, style 750 C. The company sent you

only two dozen boilers, style 641 D, and only one dozen percolators, style 750 E.

(*a*) Write a claim letter to the company.

(b) Write the company's adjustment letter in reply.

5. Mrs. Angelina Pepper (331 Fourth Street, Denver, Colorado) finds that one of the articles that she bought at your store yesterday was not sent with the other purchases. She angrily threatens to withdraw her custom. The article in question required a longer time for packing and could not be sent until a later delivery. Write to Mrs. Pepper, explaining the delay and restoring her good humor.

6. Write a letter to R. H. Macy and Company, Broadway at 34 Street, New York City, ordering two garden hoes for three dollars, three packages of garden seed (celery, cabbage, tomato) at fifty cents a package, and one pair of Grinnel garden gloves at one dollar. Be explicit as to method of sending the merchandise and paying for goods, and as to other order details. You may assume, if you like, that the order is placed in accordance with catalogue directions.

7. Write four letters as follows:

(1) To the Victor Talking Machine Company, Camden, New Jersey, ordering at least five records by catalogue. Give all the information about the records that would be required in such a letter.

(2) Assume that your order has been filled unsatisfactorily. Two of the records, let us say, are cracked, and two others are wrong in title. Write a letter to the Victor Talking Machine Company making claim.

(3) Reproduce the letter of adjustment that you receive from the Victor Talking Machine Company.

(4) Write your reply to the adjustment offered by the Victor Talking Machine Company.

SECTION SEVENTEEN

Social Correspondence Forms

Social forms include such announcements and invitations as have to do with the functions and activities of formal society — betrothals, weddings, births, receptions, anniversaries, deaths.

Their exact style and format are usually left to the judgment and direction of society stationers, who are members of the National Association of Steel and Copper Plate Engravers,[1] and who, through this affiliation, set the fashion and dictate its changes from time to time. Inasmuch as this fashion changes, at least in regard to details, much more frequently than the layman supposes, nothing but the most general suggestions and the more widely adopted forms will be attempted in the pages that follow.

All social forms should be engraved, never printed in imitation of engraving. They should be written in third person, and all names should be written in full. It is totally incorrect to make use of name initials in social forms, and the only permissible abbreviations are *Mr.* and *Mrs.* The titles *Doctor*, *Reverend*, *Captain*, *Lieutenant*, *Judge*, *Professor*, and so forth, should always be written out, as should also the names of streets and dates. Birth and anniversary announcements are, in general, the only forms in which figures are used in reference to dates.

The "decorative set" that is always used in engraving social forms permits of a certain degree of phrasal finality in each line of the form, a single item being stated on each line. In other words, the irregular marginal indention, besides giving the form a decorative quality, makes it possible to devote certain entire lines to names only, certain others to dates only, still others to places only, and still others to events. Connection by means of prepositions or conjunctions may also be established by single-line placement. Name lines, date lines, place lines, event lines, and, to some extent also, connection lines, therefore, constitute the apportionment and the arrangement of the conventional social form. Each line has a purpose in the composition, as well as a place in the balance and symmetry of the mechanical make-up. The blocked setting of announcements and invitations

[1] The authors are under obligation to the publication of this organization, PROPER FORMS FOR SOCIAL ENGRAVING, for much of the content of this section.

(see page 150) has not yet met with general favor, but it is sometimes used.

Roman, Gothic, text, and script type faces are used in engraving social forms, but script is given preference over the other three. A family of long-established social standing may unify all its social forms, and thus give them individuality, by adhering strictly to a single style of type face throughout, and perhaps also by the engraving of a family crest at the top of all its forms. Borders are preferably omitted from all social forms. Forms that have to be folded are preferably made up in such a manner as to leave space where the crease would come. Usage varies as to style and size of envelopes. Mere cards — visiting, acceptance, acknowledgment, and the like — are of course not folded, and are usually sent (or left) in a single envelope made to fit the form. Very formal invitations, however, should have both the inner and outer envelopes, the inner one bearing simply the name, without any address, of the one (or ones) for whom intended. The regulation post-office address should be placed on the outer envelope only.

Announcements are social forms that follow events. Invitations are social forms that precede events, usually by about a fortnight. An invitation to a wedding does not require an answer if it invites merely to a church ceremony. If, however, it invites to a reception or similar function to follow, it does require an answer, and an engraved card may be inclosed with the invitation, with a fill-in left for the recipient to indicate whether or not he is able to attend. No such note as *Reception after the ceremony*, *Breakfast after the ceremony in the Gold Room*, *At home after June seventeenth*, should be engraved on the wedding invitation proper, but such notice may be introduced on a separate card. A personal invitation is one in which a blank space is allowed for the insertion of the name of the invited individual or individuals; an impersonal invitation is one having

no such fill-in space. The abbreviation R. S. V. P. means *Respondez s'il vous plaît* or *Respond if you please.* These letters should be capitalized only provided the lettering of the invitation itself is capitalized; otherwise, the first letter only should be capitalized — R. s. v. p. The expression *Please reply* or *Reply if you please* or *The favor of a reply is requested* is sometimes used in place of the French abbreviation. The form *Request the honor of your presence* is generally regarded as somewhat more formal and dignified than *Request the pleasure of your company*, *Request you to be present*, *Invite you to attend*, and is preferably used in invitations to functions (especially weddings) held in churches and carried out in accordance with the most conventionally fashionable standards. It affords, also, a somewhat stricter adherence to the third-personal form.

Wedding invitations are issued by a bride's parents. If they are not living, then by her next of kin, unless she has lived under some special guardianship. If there are no relatives or friends to act in this capacity, then the invitations may be issued by the prospective bride herself or by both prospective bride and groom, no mention being made of the one who "requests the honor of your presence." The year may or may not be included in an invitation. Recognized and authoritative titles may be used in invitations of all kinds, but such titles as *sergeant*, *ensign*, *lieutenant* — titles not yet fully recognized in social circles of official life — may not precede the name in formal social notes of any kind. Engagement announcements and annulments are not in general use in the United States, but americanized families of European extraction frequently make use of them.

These six points summarize the chief differences between formal and informal notes, that you should keep in mind:

1. Formal notes are written in the third person.
2. They omit salutation and complimentary closing.
3. They are variously arranged as to lines and margins.

4. They are brief and exact as to date and place.

5. The heading, if included at all, is placed at the lower lefthand corner.

6. Replies to formal invitations always repeat the time mentioned in the invitation.

The three notes immediately below are informal, and they are presented here just by way of contrast with the formal ones reproduced on the following pages.

30 West Avenue,
Norwalk, Conn.,
June 12, 1918.

Dear Bill,

Come over Friday at 3 o'clock. The fellows are going to be here and we are going to have a game — you know! Wear your old clothes or you'll be sorry!

As ever,
Tom

18 Queen's Terrace,
Exeter, England,
Thursday morning.

Dear Alice,

Will you and your sister go motoring with me tomorrow afternoon, and take tea with me afterward? If so, I shall call for you at three o'clock. Please answer by the messenger who brings this to you, and please say yes.

As ever,
Mabel Forston

Dear Mabel,

Thanks very much indeed for your thoughtfulness. Yes, certainly, it will give us very great pleasure to accept your kind invitation for to-morrow afternoon at the hour you suggest.

Cordially yours,
Alice Hockin.

9 South Park Road,
Exeter, England,
June 25, 1933.

FORMAL NOTES OF INVITATION, ACCEPTANCE, AND REGRET

Mr. and Mrs. Harry Blackwell request the pleasure of Mr. and Mrs. Warren Munsell's company on Thursday evening, at a reception to be given in honor of the Secretary of the Navy and Mrs. Meyer.

418 Connecticut Avenue,
Saturday, May the Fifteenth

Mr. and Mrs. Walton Jones request the pleasure of Mr. and Mrs. Harold Tilden's company at dinner on Wednesday evening, June the ninth, at eight o'clock.

522 Euclid Avenue,
Tuesday, June the First.

Mr. and Mrs. Tilden regret extremely that a previous engagement prevents their acceptance of Mr. and Mrs. Jones' kind invitation to dinner on Wednesday evening, June the ninth.

27 Congress Drive,
Wednesday, June the Second.

Mr. and Mrs. Tilden accept with pleasure Mr. and Mrs. Walton Jones' kind invitation to dinner on Wednesday evening, June the ninth.

27 Congress Drive,
Wednesday, June the Second.

Mr. Everett is requested to excuse Walter Ferguson's absence from school yesterday, caused by illness. By so doing, he will greatly oblige Walter's mother,

Jeannette Ferguson
(Mrs. Howard R.)

314 Fulton Street,
Tuesday, May Fifteenth.

A Personal Invitation to a Wedding

Mr. and Mrs. Charles V. Hawkhurst

request the honor of

_____ _____'s

presence at the marriage of their daughter

Eva Marie

to

Mr. Thomas E. Clarke

on Tuesday morning, November the twelfth

at ten o'clock

Church Saint Ignatius Loyola

Nine Hundred and Eighty Park Avenue

New York City

AN IMPERSONAL INVITATION TO A WEDDING

Mr. and Mrs. Alfred Appleby
request the pleasure of your company
at the marriage of their daughter
Mildred
to
Mr. Edward Lee Adams
on the evening of Friday, the fifth of June
at seven o'clock
at the residence of Mrs. Charles Collins
Twenty-two North Second Street
Springfield, Massachusetts

IMPERSONAL INVITATIONS TO THREE DIFFERENT KINDS OF FUNCTIONS

The Reverend John Joseph Goodman
invites you to be present
at his
First Solemn Mass
on Sunday, June the fifteenth
nineteen hundred and nineteen
at half after nine o'clock
Church of Our Lady of Victory
Philadelphia

St. Charles' Seminary
Overbrook, Pa.

Ordination Private

Mrs. Louis D. Moss
requests the pleasure of your company
in honour of the graduation of her daughter
Florence
on Monday afternoon, June the twenty-third
from two until five o'clock
Seven Rockland Avenue
Logan, Philadelphia

Reverend and Mrs. Albert Jones
request the pleasure of your company
at breakfast
at half after twelve o'clock
The Athelstan Club

R. s. v. p.
Twenty-seven Park Avenue

VARIOUS FORMAL CARDS

Iota Chapter of Phi Kappa Sigma
requests the pleasure of your presence at a Tea
to be given at the Chapter House
on Thursday afternoon February the sixth
from four until seven o'clock
544 West 113th Street

Mrs. Henry Aldeman Wentz
gratefully acknowledges your kind
thought and expression
of sympathy
73 Downing Street

At Home
after May the fifteenth
Ellenville, New York

Breakfast

immediately following the ceremony

at

Waldorf-Astoria

FORMAL BUSINESS ANNOUNCEMENT OF DEATH

THE NORTHWESTERN NATIONAL BANK

OF

ST. LOUIS, MISSOURI

ANNOUNCES WITH DEEP REGRET

THE DEATH OF ITS PRESIDENT

RAYMOND DEE ARCHBALD

ON TUESDAY, APRIL THE TENTH

FORMAL BUSINESS ANNOUNCEMENT OF SPECIAL SALE

Robert M. Johnson & Company

Retailers

announce

A Remarkable Special Advance Sale to Credit Customers

on

Thursday and Friday, January Fifth and Sixth

Unusual opportunities in the latest imported gowns, cloaks, and suitings

Tea will be served each day from three to six

The manikins' parade mornings at ten, and afternoons at half after two in the foyer

Practice

1. Write an announcement of a school exhibition.

2. Write a formal dinner invitation from your parents to your teacher.

3. Write your teacher's formal note of acceptance.

4. Write an announcement of the marriage of your sister or of a friend.

5. Write an invitation to a party to be given by your sister.

6. Write two or three different acceptances of your sister's invitation.

7. Write a formal request for excuse of absence from school.

8. Write a teacher's formal acceptance of excuse for absence.

9. Write a formal regret for being unable to accept an invitation.

10. Write a formal card of thanks for sympathy extended to you.

11. Write an announcement of a special sale to be held by your school coöperative shop. June has come, and old stocks are to be closed out.

12. Write an announcement for some game or for a new lunchroom that has just been opened in your school. Play up special features of the game or of the lunchroom service.

13. Assume that the president of the club of which you are a member has suddenly died. Write a club announcement of his death, in which you express the deep sorrow of the club and give notice of the postponement of a meeting.

SECTION EIGHTEEN

The Sentence

Unless you have a gift for writing, you must have bitten your pen or pencil more than once in following out the suggestions of previous lessons. In business letters especially, it was necessary to put your ideas into sentences that said all that you wished, and said it clearly. If you failed, it was often because you did not know how to make your sentences *work*.

A sentence with its subject and predicate and its various clauses, is like a trout line with its group of flies. When a skillful

fisherman casts his line, the leader straightens, each fly stretches above the water and settles upon the surface in due relation to every other. But a bad cast tangles them in hopeless confusion. The thought of the writer in sentence writing is like the twist of the wrist that makes the successful cast. If it is a good thought and a clear one, the clauses will fly into place. If it is a confused thought, then the parts of the sentence tangle and do not show their relations. If it is a feeble thought, then the sentence sprawls ineffectively, or "dies" before it is really finished.

In actual writing, it is the thought that comes first. But let us study the kinds of sentences, their parts and relations, precisely as before fly-fishing we examine the line and its flies. An intimate knowledge of the sentence will make your composition work less perplexing for you, and will give a range and power of expression that will surprise you. It is not true that, if you take care of the sentences, the paragraphs will take care of themselves. But it is true that the boy or girl who masters sentences is much more than halfway on the road to clear English.

A **sentence,** then, is a thought expressed in words. The important words in a sentence are pictures of ideas. These ideas or word pictures are linked together by means of less important words called connectives and relation words, which show the connections and the relations among the ideas of a sentence. The word that names what the sentence is about is called the *subject,* although sometimes it takes a group of words, as in a noun clause, to state a subject. That part of the sentence that says something about the subject is called the *predicate.*

Sentences are classified in three general divisions according to Purpose, Grammatical Form, and Arrangement.

Under Purpose there are four kinds —

(1) **Declarative:** a sentence that makes a complete statement, as, *Philadelphia is ninety miles from New York.*

(2) **Interrogative:** a sentence that asks a question, as, *How far is New Orleans from Winnipeg?*

(3) **Imperative:** a sentence that commands, entreats, directs, or forbids, as, *Sit down. Close the door. Leave him alone.*

(4) **Exclamatory:** a sentence that expresses strong feeling, as, *Where, oh where has he gone! Alas, it is too late! Hurrah, we won the game!*

An exclamatory sentence may be declarative or interrogative or imperative in form. It is the feeling used in expressing it that makes it an exclamatory sentence or an exclamation.

There are four kinds of sentences considered from the point of view of Grammatical Form —

(1) **Simple:** a sentence that contains one subject and one predicate, as, *Alice sews.* Either of these parts, or both, may be compound, as, *Alice and Mary sew and knit.*

(2) **Compound:** a sentence that consists of two or more independent subject and predicate groups, each of which may stand alone as a simple sentence, as, *The river flows but the cataract leaps.* If *but* were omitted from this sentence, each part could stand alone as a separate simple sentence. Such subject and predicate groups coming within a sentence are called *clauses.* If they are independent, that is, if, standing alone, they make complete sense, they are called *independent* clauses. If, standing alone, they do not make complete sense, they are called *dependent* clauses.

(3) **Complex:** a sentence that contains one independent subject and predicate group or clause, called here the *principal clause,* and one or more dependent subject and predicate groups or clauses, as, *When war was declared, many Americans were in Europe.* The clause *When war was declared* does not make complete sense if separated from the rest of the sentence. It is therefore the dependent clause, for it depends upon the independent clause to give it meaning.

(4) **Compound-complex:** a sentence that contains two or more independent clauses and one or more dependent clauses, as, *When June arrived, work ended and play began.* The independent clauses are *work ended, play began. When June arrived* is a dependent clause depending (in this instance) upon both of the independent clauses for its meaning. Some books classify a sentence of this kind as complex and thus give but three kinds of sentences under the second division.

There are three kinds of sentences from the point of view of Arrangement —

(1) **Loose:** a sentence that is so loosely put together that it may be concluded at one or many points before the end is reached, as, *A mocking bird is called Bob just as a goat is called Billy or Nan, as a parrot is called Poll, as a squirrel is called Bunny, or as a cat is called Pussy or Tom.*

(2) **Periodic:** a sentence in which the thought is not completed until the end. It will not make complete sense if closed before the end is reached, thus, *Just as a cat is called Pussy or Tom, just as a squirrel is called Bunny, just as a parrot is called Poll, just as a goat is called Billy or Nan, so a mocking bird is called Bob.* You could not place periods where these commas are, for the parts so marked off would not make complete sense.

(3) **Balanced:** a sentence the parts of which match or balance each other. Subjects and predicates may balance, or phrases and clauses, thus, *Train up a child in the way he should go and when he is old he will not depart from it.* Note also the following: *Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all freemen?*

It must be remembered that the terms *loose, periodic,* and *balanced* are relative. There are varying degrees of looseness, of periodicity, and of balance. Some sentences are more loose, more periodic, and more completely balanced than others.

The following diagram summarizes the sentence classification as given above:

- Sentences
  - Purpose
    - Declarative
    - Interrogative
    - Imperative
    - Exclamatory
  - Grammatical Form
    - Simple
    - Compound
    - Complex
    - Compound-complex
  - Arrangement
    - Loose
    - Periodic
    - Balanced

There should be little difficulty in expressing yourself clearly in a variety of ways in view of the fact that all these kinds of sentences are at your command.

Practice

1. Select sentences of different kinds from the stories on pages 40 and 53.

2. Compose sentences of different kinds on some topic of current interest in your community, or on the following:

Athletics	Examinations	Success
Books	Flowers	Travel
Choosing a life work	Friends	Work at home
Entertainments	Report cards	Work at school

3. Compose the following kinds of sentences about the town or city in which you live:

A declarative complex periodic sentence
An imperative compound loose sentence
A simple interrogative sentence
A balanced compound-complex sentence
An exclamatory complex sentence

4. Write a brief comparative description of your father or mother or

of some other actual person. Use all the different kinds of sentences in it. Begin the sentences with different words. Make use of transitional words and phrases; that is, words or phrases that serve to connect the thought of one sentence with that of another.

5. Classify each of the following sentences according to the divisions pointed out in this chapter:

(1) The flag of the United States consists of thirteen stripes alternating red and white, and a blue field in the upper lefthand corner, set with forty-eight white stars.

(2) The stripes represent the original thirteen colonies; and the stars the forty-eight states now in the Union.

(3) The resolution, authorizing the making of the flag, was passed by Congress on June 14, 1777.

(4) George Washington requested Congress to appoint a committee to design a flag by means of which American vessels could recognize each other.

(5) Mrs. Betsy Ross, an expert needlewoman, conducting an upholstery business at her home, 239 Arch Street, Philadelphia, was visited by the committee and requested to make a flag from a design shown her.

(6) She suggested to Washington, who was a member of the committee, that he redraw it.

(7) "May I suggest also," she said, "that the stars be made five-pointed?"

(8) Her suggestions were well received; the flag was redrawn, and Mrs. Ross made the first Star Spangled Banner.

(9) The flag was probably first carried in battle at Brandywine, September 11, 1777.

(10) After the admission of Kentucky and of Vermont into the Union, it was ordered by Congress that after May 1, 1795, there should be fifteen stars and fifteen stripes in the flag.

(11) Not until April 14, 1818, was the permanent form of the flag decided upon.

(12) On this date Congress ordered that the flag should contain thirteen stripes permanently, and that there should be as many stars in the blue field as there are states in the Union, the addition of each new star to be made on the Fourth of July following the admission of the new state.

(13) There are now forty-eight stars in the flag — six rows of eight stars each.

(14) At the time of the Revolution there were thirteen stars in the flag; the War of 1812, fifteen; the Mexican War, twenty-nine; the Civil War, thirty-five, the Spanish War, forty-five; and the World War, forty-eight.

(15) Speaking of the flag, Washington said, "We take the star from Heaven, the red from our mother country, separating it by white stripes, thus showing that we have separated from her, and the white stripes shall go down to posterity representing liberty."

6. Add independent clauses to the following dependent ones so that each completed sentence will be periodic:

(1) After a hard day's work was done ——
(2) When the tide goes out ——
(3) If it rains ——
(4) Where he went ——
(5) Since the bell has rung ——
(6) Although he failed ——
(7) Who he was ——
(8) Which of the two came ——
(9) Why he laughed ——
(10) How it is made ——

7. Add dependent clauses to the following independent ones so that the completed sentences will be complex:

(1) Take your hat off to the flag ——
(2) The white in the flag means purity ——
(3) The blue in the flag means truth ——
(4) The red in the flag means courage ——
(5) Every school should have a flag flying over it ——
(6) One of our most inspiring holidays is flag day ——
(7) The flag is a sacred symbol ——
(8) The history of our flag is thrilling —
(9) Never forget the flag, boys, ——

8. Construct sentences in which clauses, phrases, or words are balanced, using the following suggestions:

Black and white	Summer and winter	Atlantic and Pacific
Strong and weak	On and off	North and south
In and out	China and Japan	East and west

SCENE AT METZ, FRANCE

SECTION NINETEEN

Making Sentences Clear — Unity

A sentence must have *unity;* that is, all its parts must unite to form a single thought. If a sentence contains more ideas than should be squeezed into a single statement, or if it contains ideas unrelated to the remainder of the sentence, then it lacks unity. A sentence must also have *coherence;* that is, its parts must be so arranged as to make their relations, and the meaning of the whole, clear. A sentence that lacks unity will often, as a result, lack coherence also. The ideas that offend against unity may interfere with the coherence of the thought.

Cautions 1, 2, and 3 below belong almost exclusively to the study of unity. Cautions 4, 5, 6, and 7 apply to coherence as well as to unity.

1. *Do not say too much in a sentence.* Cultivate the habit of writing brief, concise sentences rather than long, involved ones.

The game was held at the park and on the way to it we sang and whistled popular airs, and when we at last arrived we were told that we were an hour ahead of time.

Such a sentence as this is sometimes called a *rambling* sentence. There are too many unrelated ideas contained in it. It should be broken up into three sentences, as follows:

The game was held at the park. On the way we sang and whistled popular airs. When we arrived there we were told that we were an hour ahead of time. (See exercise 1 under Practice, page 168.)

2. *On the other hand, do not say too little in a sentence.* A series of extremely short sentences may be perfectly correct in form, but if each represents only a part of the sentence thought, the series should be combined into a whole.

The flag has thirteen stripes. The flag has forty-eight stars. The stripes stand for the original thirteen colonies. The stars stand for the present forty-eight states.

These fragments should be combined into one unified statement, as follows:

The flag has thirteen stripes, symbolizing the original thirteen colonies, and forty-eight stars, symbolizing the forty-eight states in the Union. (See exercise 2 under Practice, page 169.)

3. *Do not place in a single sentence ideas that have little or no relation to each other.*

Alice makes good cake and goes to school regularly.

The two ideas contained in this sentence are so totally unrelated as to seem ridiculous when placed together. They are two separate and independent thoughts and should not be related in sentence construction. (See exercise 3 under Practice, page 170.)

4. *Do not make a sentence compound in form when one or more of its parts must be dependent in meaning.*

Washington is the capital of the United States and it was named for our first President.

This sentence lacks unity because the two ideas contained in it are not properly related. The subordinate idea is not made subordinate. Instead of being a compound sentence, it should be simple or complex, and the less important idea should be given a subordinate place, thus,

Washington, the capital of the United States, was named for our first President.

Washington, which is the capital of the United States, was named for our first President. (See exercise 4 under Practice, page 170.)

5. *Keep verbs in different clauses in the same voice, mood, and tense.*

As the game started Bill said to Jim, "I suppose we shall be beaten."
Not As the game started Bill says to Jim, "I suppose we shall be beaten."

If, however, two different periods of time are to be represented by the verbs in a sentence, then one verb may be in one tense, and one in another,

He *told* us that Albany *is* the capital of New York. (See exercise 5 under Practice, page 171.)

6. *Keep person, number, and gender uniform.*

On entering the room she saw a picture that impressed her as being weird.

Not On entering the room she saw a picture that impressed one as being weird.

Every man said he was going.

Not Every man said they were going. (See exercise 6 under Practice, page 171.)

7. *Keep the balanced parts of a sentence as nearly alike in construction as possible.* This is chiefly a question of thinking out your grammar correctly.

The new teacher was kindly received by the pupils and was welcomed with special exercises.

Not The new teacher was kindly received by the pupils and they welcomed him with special exercises.

He is only five feet in height but he tips the scales at two hundred pounds.

Not He is only five feet in height and tipping the scales at two hundred pounds.

As the result of absence and disorder he has failed of promotion.

Not On account of absence and because of disorder he has failed of promotion.

I hate solving problems in algebra and performing experiments in biology.

Not I hate solving problems in algebra and to perform experiments in biology.

His good qualities are honesty, frankness, generosity, and kindness.

Not His good qualities are honesty, frankness, generous, and kind.

Baseball is wholesome for three reasons: it is played in the open; it requires mental alertness; it is good exercise.

Or Baseball is wholesome for three reasons: first, fresh air; second, mental alertness; third, good exercise.

Not Baseball is wholesome for three reasons: it is played in the open; for the mental alertness required; and good exercise. (See exercises 7, 8, 9 under Practice, pages 172–173.)

Practice

1. The following sentences are overloaded. Rewrite them.

(1) At last lunch was ready and we were all ready for it, but while we were eating a storm came up and our pretty little lawn party was disturbed.

(2) I wrote to him and asked him to arrange a date but his reply said they refused to play us because of our reckless playing in the last game.

(3) Alice says that Mary told her they were not going and they are going to Hampton instead but I think we shall go anyhow for the weather is fine.

(4) During the day there were numerous showers and then in the evening the stars came out and everything was lovely but Mary lost her jeweled purse and every one was obliged to help find it.

(5) The race was now on and it looked as if John would win, for he was well in advance of the others but going round a corner Bill forged ahead and he kept first place to the end.

(6) Tennyson was born in 1809 and he lived in England all his life and he was made Poet Laureate in 1850 but some of his greatest work had been done before that date.

(7) They arrived at Cape Honduras which is the most northern point of Honduras, on June 25, on their way to visit this interesting republic of Central America which covers 46,250 square miles.

(8) Washington Augustus Roebling was an American engineer who was born in 1806 and died in 1869, and who built the great Brooklyn Bridge, the first bridge to unite Brooklyn with Manhattan.

(9) Casimir Pulaski was born in 1748 and died in 1789, served as a Polish soldier and as a general in the American Revolution, and he was killed at the siege of Savannah.

(10) Speaking of heroes, I said that Sir Roderick is the greatest hero I ever read of but sister said, "No, you are wrong: he was not a hero but an adventurer, and anyway Wallace is the greatest hero that ever was."

2. Combine the short sentences in each of the following groups into a single sentence or two:

(1) Barley is a grain. It is somewhat like buckwheat. It is used as food. It is used to make malt.

(2) Buckwheat is a plant. Its blossoms are white. It grows in poor soil. Its seeds are queer looking things. They are black. They are triangular. Flour is made from them.

(3) Oats is harvested in August. It is an edible grain. Oatmeal is made from oats. Horses love oats. The word *oats* is plural in form but singular in construction.

(4) Wheat is the most valuable grain there is. The ear or head is a flowered spikelet. The grain is hammered out by machinery. Flour is made from the grains. Wheat is used also for making cereals.

(5) Rye is a grain. It is very much like wheat. In the field it is taller than wheat. The rye grain is larger and sharper than the wheat grain. Whisky is made from rye.

(6) Wheat, rye, barley, oats are called corn in England. In America Indian maize is called corn. It grows to a height of seven to ten feet. The grain grows in clusters called ears. They are yellow and hard. The central part of the ear is the cob. Horses love corn. A variety called sweet corn is eaten by men.

(7) Grass is a common green plant. It has hollow stems. Its stems are sometimes jointed. Its leaves are long and narrow. Its leaves are spire-shaped. It grows in all countries. It requires much moisture.

(8) Clover blossoms in both red and white. There are several species of clover. Clover belongs to the bean family. It is a three-leaved plant. It is the best pasture for cattle.

(9) Timothy is a grass. It is used for hay. It is a winter fodder for cattle. It has a long, serrated head. It takes its name from Timothy Hanson. He introduced the seed about 1720.

(10) Alfalfa is a clover-like plant. It grows in Europe. It grows in the United States. It belongs to the bean family. It is the best kind of fodder for cows.

3. The ideas in each of the following sentences have little or no relation to each other. Point out the lack of harmony in each one and rewrite correctly.

(1) China has a population of more than 407,253,030 and most of our camphor comes from there.
(2) Silk is the leading export of Japan, although the country covers 260,000 square miles.
(3) Java belongs to the Dutch but we get much coffee from there.
(4) In Rangoon, the capital of Burma, there is a large English high school for boys and the country belongs to Great Britain.
(5) Tea is the chief export of Ceylon and the island has a delightful climate.
(6) The antiquity of Egypt is fascinating in interest though the country is now a British province.
(7) The waters of the Mediterranean are sky-blue and the vessels that voyage through it to the west are laden with precious cargoes from the east.
(8) Adelaide is one of the most beautiful cities in South Australia and there is a large teachers' college located there.
(9) The population of Sydney, Australia, is 906,000 and when it is winter in New York it is summer there.
(10) Hobart is the capital of Tasmania and when I was there ten years ago I was ill for two weeks.

4. In the following sentences the principal thoughts do not stand out prominently because the subordinate thoughts are not made dependent. Rewrite them correctly.

(1) America is the richest country in the world and has been called the Western El Dorado.
(2) The first act is explanatory and shows the relations existing between the two classes of people.
(3) Sohrab was a spirited fighter and he was determined to find his heroic father.
(4) Philadelphia is called the Quaker City and it is the home of many Quaker families even today.
(5) It was a beautiful picture of a farmhouse and I bought it for my mother.
(6) The three sat up in the lighthouse towers and they watched for their loved ones at sea.

(7) It was a wide stream and it flowed rapidly and there was a picturesque old bridge over it.

(8) New Haven is the largest city in Connecticut and Yale University is located there.

(9) Antonio was a rich merchant and he borrowed money from Shylock.

(10) James was a good king and he mingled with his people freely.

5. Rewrite the following sentences, making the verbs agree in mood or voice or tense, or in all three:

(1) Every once in a while he would reënter and was greeted by the same reception.

(2) If he is accepted, he would be very happy.

(3) As they were sailing along, suddenly the wind rises and the boat was turned upside down.

(4) He was struck on reaching the top of the hill by the view that lies before him.

(5) He fears he might be hurt if he ventured too far afield.

(6) The war concerned us all, especially those who have large fortunes.

(7) No sooner had we arrived than John begins to feel ill.

(8) "Well, if it isn't you!" she cried, and then they run off together to talk.

(9) If the suffix began with a vowel, the final consonant is doubled.

(10) I would go if I had known in time.

6. Rewrite the following sentences, making corrections in person, number, and gender as required:

(1) Each fellow has a chance if they make an application.

(2) The crowd chases the thief until he was out of sight and then lie in wait for him to reappear.

(3) He saw the snake as it coiled around the post and then leveled his gun and fired at him.

(4) If one does not care for jewelry, why should you wear it?

(5) Miss Doan accepts Mrs. Smith's kind invitation to dinner on June 20, at seven o'clock. Yours truly.

(6) School gives every boy an opportunity to make a man of yourself and to see what is best for him in the world.

(7) When a girl is going to school she should accompany her school work with a certain amount of work in the home, so that when

they are grown up they may make good housekeepers as well as intelligent citizens.

(8) The committee decide that it is not responsible for the condition of the room after school hours.

(9) Every report is recorded in the office and they blandly stare a pupil in the face when they come up for graduation.

(10) Miss Everett regrets extremely that she cannot accept Miss Brown's kind invitation owing to the fact that I have another engagement. Cordially yours.

7. Rewrite each of the following sentences so that the subjects of the clauses will be more nearly balanced in construction:

(1) They accepted the invitation and a warm reception was given them.

(2) I shall appreciate it if you will send me a check or the money may be left with my clerk.

(3) I heard an alarm and rushed to the window and the ambulance was just going past.

(4) I met the man at the entrance and he showed me over the building.

(5) They accepted my gift most graciously and today I received a note of appreciation from them.

(6) They arrived in Venice at sunset and the lagoons were resplendent with color and gaiety.

(7) Running is good exercise but which must not be overdone by any fellow.

8. In the following sentences participial and infinitive phrases are not made properly balanced in construction. Correct them.

(1) He likes swimming or to splash about in the pool.

(2) Studying solidly for five hours or to listen closely for that length of time, is an exhausting task.

(3) Leaving the bridge at the lower end they began entering the estate and to marvel at its beauties.

(4) Hurrying is not the same as to make haste.

(5) I hate to be caught in the rain and running for shelter.

(6) He never thought of carrying her bundles or to carry her umbrella.

(7) To listen to music intelligently is more difficult than hearing speech understandingly.

(8) Being, or not to be — that is the question.
(9) To shout, to whistle, behaving boisterously in any way, is not courteous.

9. There are certain terms in each of the following sentences that should be similar or balanced in form. Rewrite the sentences, making them so.

(1) He has had the honor of holding the office of mayor, the governorship, and president.
(2) We supply travel information, railway tickets, and also attend to your luggage.
(3) Mary's best traits are kindness, sweetness, honest, and good.
(4) You will never be sorry that you bought this suit, for it is excellent quality, wears well, and stylish.
(5) He won the medal because he is clever, his record is a good one, and in efficient competition.
(6) He has traveled in England, all over France, and he has been in Africa.
(7) These things are positively essential for graduation — you must work hard, deny yourself certain pleasures, good attendance.
(8) Tell who wrote the story, why, at what time it appeared, your opinion.

SECTION TWENTY

Making Sentences Clear — Coherence

Read again the first part of Section Nineteen and be sure that you understand the meaning of unity and coherence as applied to sentences. Study the five cautions below regarding coherence. Numbers 1 and 2 belong almost exclusively to coherence. Numbers 3, 4, and 5 have to do with both coherence and unity.

1. *Be sure that word, phrase, and clause modifiers stand as closely as possible to the words, phrases, and clauses they modify.* This is a most important rule in English expression and it is one that is often violated.

Here is a sentence showing the wrong placement of a word modifier,

I only have three apples.

Only does not modify *have*. It modifies *three* and should be placed as closely as possible to it, thus,

I have only three apples.

Here is a sentence showing the wrong placement of a phrase,

The manager returned home after a hard-fought game with his team.

With his team modifies *returned*, not *game*. The sentence should read as follows:

The manager returned home with his team after a hard-fought game.

Here is a sentence showing the wrong placement of a clause,

The monument of Henry V is one of the most interesting in Westminster Abbey, *who died in 1422.*

The clause in italics modifies *Henry V* and should, of course, be placed as closely as possible to the name, as,

The monument of Henry V, who died in 1422, is one of the most interesting in the Abbey.

(See exercise 1 under Practice, page 178.)

2. *Be sure that the antecedent of every pronoun you use is clearly and easily found.* Both personal and relative pronouns are often confused in reference, even by good writers. *It* and *he* are particularly troublesome.

The antecedent of *he*, for instance, in this sentence is in doubt

Before the sailor could reach his son he drowned.

It should read

Before the sailor could reach his son the boy drowned,

or

The sailor drowned before he could reach his son.

according to the meaning intended.

The pronouns *it* and *they* are, however, frequently used without any definite antecedent, although their meaning is perfectly clear. They are sometimes called *idiomatic* pronouns because custom has made their use in this way an idiom, and therefore

allowable; for example, *It rains. It snows. They say it is going to rain. They play ball on that field.*

The relative pronouns *which* and *that* are frequently used to refer to a group of words or to a clause. Careful writers, however, will make them refer to one definite word in a sentence. Thus in

They upset in the snow which was most unexpected.

which refers to the clause preceding it. Indeed, it refers principally to the *action* indicated in that clause, or to the action word. Pronouns should refer to nouns or pronouns, never to verbs. In nearly all cases where this construction occurs, the *which* or *that* clause can be combined with the principal clause to make a simpler statement of the whole sentence, as,

They upset unexpectedly in the snow.

(See exercise 2 under Practice, page 179.)

3. *Be sure that the conjunctions* AND, BUT, THEREFORE, HOWEVER, AS, EITHER — OR, NEITHER — NOR *are used in sentences for the relationship that their meanings indicate.*

And is an additive conjunction. It means addition. Other connecting words that may be used with or in place of it are *also, likewise, moreover, similarly, furthermore, too, more than this, again.* When these words are used, therefore, either separately or in groups, they should be used in such a way as to imply addition. The following sentence illustrates this:

He received 90 in English and 100 in algebra; his marks in other subjects were likewise high.

But is an adversative conjunction. It means *on the other hand, on the contrary, yet, still, however, nevertheless, at the same time,* and should be used with or in place of these words, thus,

Bill is not a good student, but he made a good showing,

or

Bill is not a good student, still he made a good showing.

It would be absurd to use *and* or any one of its equivalents to show the connection here, as,

Bill is not a good student and he made a good showing.

Therefore means *for that reason.* Words that mean about the same as *therefore* and that may oftentimes be used with it or for it, are *so, thus, hence, consequently, as a result, accordingly.* Note how many of these words may be used in the following sentence:

They decided to play the game rain or shine; therefore (accordingly, hence, consequently, so) the tickets were placed on sale.

As, used as a connective, expresses *degree* or *manner.* The following sentences illustrate these usages:

He plays as well as I.
Do as you like.

Used with *so*, *as* may indicate result, as in, *Be so good as to come. As* is preferably not used in place of *that. I don't know that he can* is better than *I don't know as he can.*

Either — or, neither — nor, not only — but also, though — yet, whether — or, as — as, or *so — as* (*so* is used with *as* in negative statements), *both — and,* are called correlative conjunctions. This means that they correspond and are ordinarily used together. But great care must be exercised in getting them in the proper positions in sentences, that is, as near as possible to the words, phrases, or clauses that they connect. The following sentences are incorrect:

I neither like him nor his father.
He not only asked him for his books but also for his papers.

Here they are corrected —

I like neither him nor his father.
He asked him not only for his books but also for his papers.

(See exercises 3 and 4 under Practice, page 180.)

4. *Be sure that there is a correct subject for participles and infinitives to modify or refer to.* In the sentence

Wheeling to the right a good view of the ruin could be had.

wheeling is called a *dangling participle.* There is no word in the sentence for it to modify. The sentence should be rewritten as follows:

Wheeling to the right we had a good view of the ruin.

Similarly in the following sentence:

To be thoroughly prepared for the lesson a good outline of it must be made.

the infinitive *to be prepared* seems to refer to *outline.* This is absurd of course. The sentence should read

To be thoroughly prepared for the lesson you must make a good outline of it.

(See exercise 5 under Practice, page 181.)

5. *Be careful not to omit necessary words from your sentences.* Omissions are frequently made in both speech and writing, and this is permissible when the meaning is clear. The omission of *that,* for instance, in *He said he would go* does not make the sentence at all vague or incoherent. But the omission of words in such constructions as the following is serious:

(1) *Today's lesson is as easy, if not easier, than yesterday's.* The comparative *easier* is quite properly followed by *than.* But *as easy* or *so easy* must always be followed by *as,* for *as — as* and *so — as* are correlatives. Thus the corrected sentence should read,

Today's lesson is as easy as, if not easier than, yesterday's,

or

Today's lesson is as easy as yesterday's, if not easier.

The words *than yesterday's* will be readily understood at the end.

(2) *Her explanation was clearer than the other teacher we had.* The intention is not to make the comparison between *her explanation* and *other teacher*, but between *her explanation* and *the explanation made by the other teacher*. The sentence should read

Her explanation was clearer than that made by the other teacher we had.

(3) *I like Scott better than any author I have read.* The word *other* should always be used with *any* in statements of comparison such as this. Used without *other*, *any* includes Scott, of course, and thus gives the sentence a contradictory meaning.

I like Scott better than any other author I have read

is correct.

These indicate some of the omissions that are made in every-day speech and writing. It is, of course, impossible to mention here all omissions that cause incoherence. But a careful study of those given here and in exercise 6 (page 181) of the Practice will be of great benefit to you.

Practice

1. Word, phrase, or clause modifiers are out of place in the following sentences. Rewrite them, placing the modifiers as near as possible to the words modified.

(1) Compositions should be only written on one side of the paper.
(2) He was detained after school for missing his lesson almost an hour.
(3) They thought that he would make a home run several times before the game was over.
(4) I am only afraid in the dark.
(5) The teacher was bitten on the leg by the dog as he entered.
(6) He had only recited one minute when the bell rang.
(7) It was dark and dangerous but Tom started out to meet the outlaw with a club.
(8) All is not gold that glitters.
(9) The tent was raised by men on long sharp-pointed poles.
(10) Take two of the pills on retiring in a wineglass of cold water.

(11) They erected a building large enough to accommodate one thousand business men twelve stories high.
(12) John did his lesson while going to school this morning on a piece of Mary's paper.
(13) I cannot see why *address* is not a noun but I was told that it is a verb yesterday.
(14) For Rent: Neat hallroom by tidy modern lady with electric lights.
(15) Wanted: Board and room by bachelor with steam heat and electricity.

2. The following sentences are incoherent because the antecedents of the pronouns are not clear. Rewrite them coherently.

(1) He looked everywhere for him and had no doubt as to what he would do when he was found.
(2) While Billy Jones was playing with his dog one day last week he got angry and bit him and at present writing he is seriously ill.
(3) Fannie's mother died when she was twenty-five and she has never forgotten her.
(4) I hope to be present which will give me much pleasure.
(5) Mary and James work in the shops during Christmas week because they are in need of help.
(6) He was an excellent swimmer and runner and he accomplished this by constant practice.
(7) Tom's colt died, when he was but five years old.
(8) The baby fell downstairs which hurt him very much.
(9) The firemen slide down a pole when the signal is given to the engine floor which connects with the second floor in one corner.
(10) They gave my sister passes who thanked them for them.
(11) We sat before the fire telling stories which was the most cheerful place in the house.
(12) They took off their hats and threw them aside and for the rest of the day they were happy.
(13) I received your kind invitation to attend your party which it gives me much pleasure to accept with thanks.
(14) Typhoid is sometimes caused by drinking water at the time of a flood unless it is boiled.
(15) It looked like snow this morning which led John to get his sled ready for some winter sport.

3. Insert *and, but, thus, hence, however, moreover, therefore,* or like connectives in the sentences below. Explain each insertion.

(1) They guaranteed gate receipts —— the best position on the field; —— they agreed to play us annually hereafter.

(2) He failed of graduation —— he had made an excellent showing in all subjects except one.

(3) He tried private school awhile; he —— went to high school; —— he had private tutors.

(4) The oppression became unendurable; —— the President declared war and —— prices soared.

(5) It was a difficult task —— he was not well; —— he was extremely busy with other things.

(6) You are not to be blamed —— you should be cheerful; —— you know best how you feel.

(7) On their arrival they found their father —— mother ill; —— they planned to remain for several days.

(8) *Any* means one; it is —— singular number; —— "Any one is at liberty to go" is correct.

(9) Grant was a great leader —— he struggled against great disadvantages, —— in spite of these he immortalized his name in the cause of his country.

(10) Friendly relations were discontinued; —— war was declared; —— actual fighting was begun.

4. Insert *as — as, so — as, neither — nor, either — or, whether — or, though — yet,* or *not only — but also* in the sentences below. Give reasons for each insertion made.

(1) He threw the ball —— far —— I.

(2) He does not look —— well —— he did.

(3) —— the war will end this year —— next is difficult to say.

(4) —— Mary —— Alice knows her lesson.

(5) —— he has returned sorely wounded —— the doctor says he will recover.

(6) I believe —— —— in the public school system of the United States, —— —— in education, as the corrective for all social ills.

(7) —— he did not stand —— high —— his brother, —— his marks were the best he had ever received.

(8) —— one —— the other is certain to take the prize but —— it will be Jim —— Joe is a question.

(9) —— —— did he go to war himself —— he —— made five of his sons go.

(10) —— far —— I can see there is clear blue sky.

5. In the following sentences it is not clear on first reading what the infinitives and participles modify. Rewrite the sentences, making their construction clear in each case.

(1) The button should be sewed on with fine silk, using care to have the stitches even.

(2) Strolling through the woods last night, locusts could be heard here and there.

(3) Answering all the questions correctly, the marks given him were good.

(4) Turning to the right, a beautiful vista greeted our eyes.

(5) Whether to run or to walk slowly by, the boy hesitated for a time.

(6) To be fully understood, he must study the subject for many hours.

(7) The utensils were brought back, having decided not to make candy after all.

(8) To be thoroughly equipped for the trip, a package of goodies must be included in your luggage.

6. Supply the omitted words or phrases in each of the following sentences. May some of them stand as they are and be perfectly clear without supplying omitted parts? Which ones?

(1) Let me know where to send the books when ready.

(2) Remember, absolute quiet.

(3) I like English better than any study I have.

(4) He never has and he never will pass.

(5) Very well, sir, as you say.

(6) She sings as well, if not better, than Clara.

(7) His work was more satisfactory than any other boy's I ever taught.

(8) They trusted their housekeeper who had been doing it for thirty years.

(9) If you find the book before the summer is over, please return.

(10) If the wool in your new underwear pricks you, turn inside out.

(11) Gone but not forgotten.

(12) School work is more important to the individual than society.

(13) We had the greatest difficulty driving the car from the rear seat.

(14) Newspapers are often read while waiting for a train.

(15) Stir it until it is thick and then turn over.
(16) Whatever he will or has done makes no difference to me.
(17) He described the various countries visited.
(18) I promised I wouldn't tell but I am.

7. Compose sentences to illustrate the proper use of the connectives *and, but, thus, therefore, as, either, though,* and their related words.

8. Examine each of the following sentences, asking yourself these questions:

Is it declarative, interrogative, imperative, or exclamatory?
Is it simple, compound, complex, or compound-complex?
Is it loose, periodic, or balanced?
Does it meet the requirements of unity and coherence?

(1) The flag should not be hoisted before sunrise, and it should be lowered at sunset.
(2) In wartime, however, the flag may be kept flying all night, although army posts do not fly the flag at night except when a battle is in progress.
(3) The flag is placed at half mast as a sign of mourning.
(4) The proper method of half-masting the flag is to raise it to the top of the staff and then lower it.
(5) At the conclusion of funeral ceremonies the half-masted flag is raised to full staff, unless a longer period of mourning has been ordered.
(6) If the flag is displayed with the stripes running horizontally, the stars should be in the upper lefthand corner; if, however, it is hung with the stripes running up and down, the stars should be in the upper righthand corner.
(7) When the flag is draped upon a coffin, the stars should be at the head.
(8) When the flag is passed in parade, men should halt if walking or rise if sitting, stand at attention, and uncover.
(9) The American flag is older than the present British Union Jack, the French Tricolor, and the flags of Spain, Germany, and Italy.
(10) The young American's pledge to the flag is: "I pledge allegiance to the flag of the United States and to the republic for which it stands — one nation indivisible, with liberty and justice for all."

9. Write three sentences, each of thirty words or more. Read them to the class for criticism of sentence structure.

SECTION TWENTY-ONE

Explanation

When you write or speak with the definite purpose of making some one understand why or how a thing is done, where a place is located or how it is reached, what you believe about a certain thing or person, and why, you make use of a type of composition called exposition or explanation. The real test of your power to speak and write clearly comes when you are called upon to explain something to some one who seeks an understanding of it. If you can conduct a clear, logical explanation of a difficult subject or action or thought, you have gained a power that no one can take from you, and that will be useful in a hundred ways. There is nothing mechanical about learning to explain. You cannot "cram up" on it; you cannot learn a few rules and let it go at that; for the power to explain is the power to think, and that comes slowly. Nevertheless, it helps enormously to understand the processes of thought involved.

Preparation for explaining makes three particular demands upon you. First, you must learn all you can of your subject, and think out as clearly as possible what you know. Second, you must consider the point of view and the knowledge of the reader; in other words, you must decide how much explanation and what kind of explanation he needs. Third, you must make a plan. Bad thinking may be set right by persistent drill in planning. The writing out or the speaking that follows preparation, is made easy by a plan.

Read some or all of the following explanations and be able to tell exactly what they mean. Are they clear? Do they give all the explanation that you need in order to understand the subjects discussed? Can you list the principal and the subordinate points in the step-by-step development of each? .Can you, in other words, make an outline of each exposition?

What Is a Boy Scout?

From The Boy Scouts of America, *Official Handbook*

A scout! He enjoys a hike through the woods more than he does a walk over the city streets. He can tell north or south or east or west by the "signs." He can tie a knot that will hold, he can climb a tree which seems impossible to others, he can swim a river, he can pitch a tent, he can mend a tear in his trousers, he can tell you which fruits and seeds are poisonous and which are not, he can sight nut-bearing trees from a distance; if living near ocean or lake he can reef a sail or take his trick at the wheel, and if near any body of water at all he can pull an oar or use paddles and sculls; in the woods he knows the names of birds and animals; in the water he tells you the different varieties of fish.

A scout walks through the woods with silent tread. No dry twigs snap under his feet and no loose stones turn over and throw him off his balance. His eyes are keen and he sees many things that others do not see. He sees tracks and signs which reveal to him the nature and habits of the creatures that made them. He knows how to stalk birds and animals and study them in their natural haunts. He sees much, but is little seen.

A scout, like an old frontiersman, does not shout his wisdom from the housetops. He possesses the quiet power that comes from knowledge. He speaks softly and answers questions modestly. He knows a braggart but he does not challenge him, allowing the boaster to expose his ignorance by his own loose-wagging tongue.

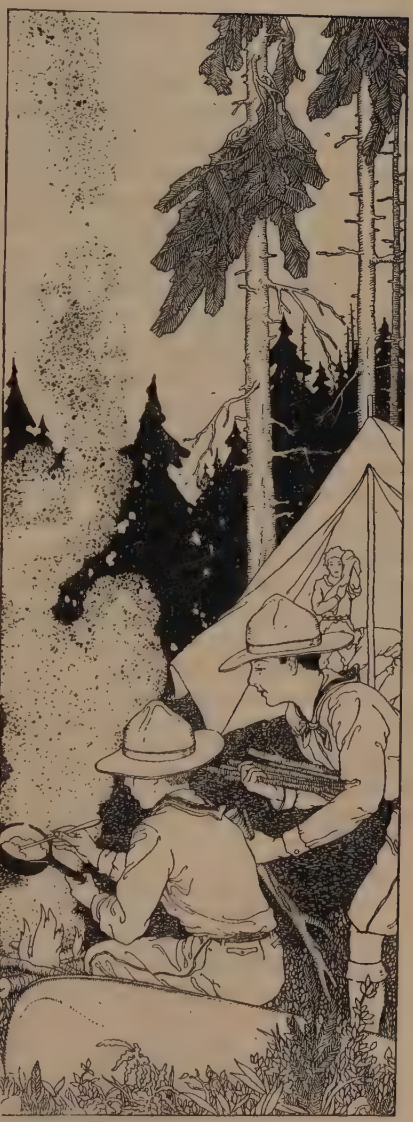
A scout can kindle a fire in the forest on the wettest day and he seldom uses more than one match. When no matches can be had he can still have a fire, for he knows the secret of the rubbing sticks used by the Indians, and he knows how to start a blaze with only his knife blade and a piece of flint. He knows, also, the danger of forest fires, and he kindles a blaze that will not spread. The fire once started, what a meal he can prepare out there in the open! Just watch him and compare his appetite with that of a boy who lounges at a lunch counter in a crowded city. He knows the unwritten rules of the campfire and he contributes his share to the pleasures of the council. He also knows when to sit silent before the ruddy embers and give his mind free play.

A scout practises self-control, for he knows that men who master problems in the world must first master themselves. He keeps a close guard on his temper and never makes a silly spectacle of himself by losing his head. He keeps a close guard on his tongue for he knows that loud speech is often

a cloak to ignorance, that swearing is a sign of weakness, and that untruthfulness shatters the confidence of others. He keeps a close guard on his appetite and eats moderately of food that will make him strong; he never uses alcoholic liquors because he does not wish to poison his body; he desires a clear, active brain, so he avoids tobacco.

A scout never flinches in the face of danger, for he knows that at such a time every faculty must be alert to preserve his safety and that of others. He knows what to do in case of fire, or panic, or shipwreck; he trains his mind to direct and his body to act. In all emergencies he sets an example of resourcefulness, coolness, and courage, and considers the safety of others before that of himself. He is especially considerate of the helpless and the weak.

A scout does not run away or call for help when an accident occurs. If a person is cut, he knows how to stop the flow of blood and gently and carefully bind up the wound. If a person is burned his knowledge tells him how to alleviate the suffering. If any one is dragged from the water unconscious, a scout at once sets to



"WHAT A MEAL HE CAN PREPARE . . . !"

work to restore respiration and circulation. He knows that not a minute can be lost.

A scout knows that people expect more of him than they do of other boys and he governs his conduct so that no word of reproach can truthfully be brought against the great brotherhood to which he has pledged his loyalty. He seeks always to make the word "Scout" worthy of the respect of people whose opinions have value. He wears his uniform worthily.

A scout knows his city as well as he knows the trails in the forest. He can guide a stranger wherever he desires to go, and this knowledge of short-cuts saves him many needless steps. He knows where the police stations are located, where the fire-alarm boxes are placed, where the nearest doctor lives, where the hospitals are, and which is the quickest way to reach them. He knows the names of the city officials and the nature of their duties. A scout is proud of his city and freely offers his services when he can help.

A scout is a patriot and is always ready to serve his country at a minute's notice. He loves Old Glory and knows the proper forms of offering it respect. He never permits its folds to touch the ground. He knows how his country is governed and who are the men in high authority. He desires a strong body, an alert mind, and an unconquerable spirit, so that he may serve his country in any need. He patterns his life after those of great Americans who have had a high sense of duty and who have served the nation well.

A scout chooses as his motto "Be Prepared," and he seeks to prepare himself for anything — to rescue a companion, to ford a stream, to gather firewood, to help strangers, to distinguish right from wrong, to serve his fellowmen, his country, and his God — always to "Be Prepared."

The Seeing Hand[1]

From Helen Keller's The World I Live in, *Chapter I*

I have just touched my dog. He was rolling on the grass, with pleasure in every muscle and limb. I wanted to catch a picture of him in my fingers, and I touched him as lightly as I would cobwebs; but lo, his fat body revolved, stiffened, and solidified into an upright position, and his tongue gave my hand a lick! He pressed close to me, as if he were fain to crowd himself into my hand. He loved it with his tail, with his paw, with his

[1] Used by permission of The Century Company. The author has been blind and deaf since childhood.

tongue. If he could speak, I believe he would say with me that paradise is attained by touch; for in touch is all love and intelligence.

This small incident started me on a chat about hands, and if my chat is fortunate I have to thank my dog-star. In any case it is pleasant to have something to talk about that no one else has monopolized; it is like making a new path in the trackless woods, blazing the trail where no foot has pressed before. I am glad to take you by the hand and lead you along an untrodden way into a world where the hand is supreme. But at the very outset we encounter a difficulty. You are so accustomed to light, I fear you will stumble when I try to guide you through the land of darkness and silence. The blind are not supposed to be the best of guides. Still, though I cannot warrant not to lose you, I promise that you shall not be led into fire or water, or fall into a deep pit. If you will follow me patiently, you will find that "there's a sound so fine, nothing lives 'twixt it and silence" and that there is more meant in things than meets the eye.

My hand is to me what your hearing and sight together are to you. In large measure we travel the same highways, read the same books, speak the same language, yet our experiences are different. All my comings and goings turn on the hand as on a pivot. It is the hand that binds me to the world of men and women. The hand is my feeler with which I reach through isolation and darkness and seize every pleasure, every activity that my fingers encounter. With the dropping of a little word from another's[1] hand into mine, a slight flutter of the fingers, began the intelligence, the joy, the fullness of my life. Like Job, I feel as if a hand had made me, fashioned me together round about, and molded my very soul.

In all my experiences and thoughts I am conscious of a hand. Whatever moves me, whatever thrills me, is a hand that touches me in the dark, and that touch is my reality. You might as well say that a sight which makes you glad, or a blow which brings the stinging tears to your eyes, is unreal, as to say that those impressions are unreal which I have accumulated by means of touch. The delicate tremble of a butterfly's wings in my hand, the soft petals of violets curling in the cool folds of their leaves or lifting sweetly out of the meadow grass, the clear, firm outline of face and limb, the smooth arch of a horse's neck and the velvety touch of his nose — all these, and a thousand resultant combinations, which take shape in my mind, constitute my world.

Ideas make the world we live in, and impressions furnish ideas. My world is built of touch-sensations, devoid of physical color and sound; but

[1] This refers to Miss Sullivan (now Mrs. Macy) when she began teaching Helen Keller.

without color and sound it breathes and throbs with life. Every object is associated in my mind with tactual[1] qualities which, combined in countless ways, give me a sense of power, of beauty, or of incongruity: for with my hands I can feel the comic as well as the beautiful in the outward appearance of things. Remember that you, dependent on your sight, do not realize how many things are tangible. All palpable things are mobile or rigid, solid or liquid, big or small, warm or cold, and these qualities are variously modified. The coolness of a water lily rounding into bloom is different from the coolness of an evening wind in summer, and different again from the coolness of the rain that soaks into the hearts of growing things and gives them life and body. The velvet of a rose is not that of a ripe peach or of a baby's dimpled cheek. The hardness of the rock is to the hardness of the wood what a man's deep bass is to a woman's voice when it is low. What I call beauty I find in certain combinations of all these qualities, and is largely derived from the flow of curved and straight lines which is over all things. . . .

When I think of hills, I think of the upward strength I tread upon. When water is the object of my thought, I feel the cool shock of the plunge and the quick yielding of the waves that crisp and curl and ripple about my body. The pleasing changes of rough and smooth, pliant and rigid, curved and straight, in the bark and branches of a tree give the truth to my hand. The immovable rock, with all its juts and warped surface bends beneath my fingers into a manner of grooves and hollows. The bulge of a watermelon and the puffed-up rotundities of squashes that sprout, bud, and ripen in that strange garden planted somewhere behind my fingertips are the ludicrous in my tactual memory and imagination. My fingers are tickled to delight by the soft ripple of a baby's laugh, and find amusement in the lusty crow of the barnyard autocrat. Once I had a pet rooster that used to perch on my knee and stretch his neck and crow. A bird in my hand was then worth two in the — barnyard.

My fingers cannot, of course, get the impression of a large whole at a glance; but I feel the parts and my mind puts them together. I move around my house, touching object after object in order, before I can form an idea of the entire house. In other people's houses I can touch only what is shown me — the chief objects of interest, carvings on the wall, or a curious architectural feature, exhibited like the family album. Therefore a house with which I am not familiar has for me, at first, no general effect or harmony of detail. It is not a complete conception, but a collection of object-impressions which, as they come to me, are disconnected and isolated. But my

[1] Relating to touch.

mind is full of associations, sensations, theories, and with them it constructs the house. The process reminds me of the building of Solomon's Temple, where was neither saw, nor hammer, nor any tool heard while the stones were being laid one upon another. The silent worker is imagination which decrees reality out of chaos.

Home Life in Old New York

From Washington Irving's Diedrich Knickerbocker's History of New York, *Chapter III, Book III*

In those good old days of simplicity and sunshine, a passion for cleanliness was the leading principle in domestic economy, and the universal test of an able housewife.

The front door was never opened, except for marriages, funerals, New Year's Day, the festival of St. Nicholas, or some such great occasion. It was ornamented with a gorgeous brass knocker, which was curiously wrought — sometimes in the device of a dog, and sometimes in that of a lion's head — and daily burnished with such religious zeal that it was often worn out by the very precautions taken for its preservation.

The whole house was constantly in a state of inundation, under the discipline of mops and brooms and scrubbing brushes; and the good housewives of those days were a kind of amphibious animal, delighting exceedingly to be dabbling in water — insomuch that an historian of the day gravely tells us that many of his townswomen grew to have webbed fingers, "like unto ducks."

The grand parlor was the sanctum, where the passion for cleaning was indulged without control. No one was permitted to enter this sacred apartment, except the mistress and her confidential maid, who visited it once a week for the purpose of giving it a thorough cleaning. On these occasions they always took the precaution of leaving their shoes at the door, and entering devoutly in their stocking feet.

After scrubbing the floor, sprinkling it with fine white sand — which was curiously stroked with a broom into angles and curves and rhomboids — after washing the windows, rubbing and polishing the furniture, and putting a new branch of evergreens in the fireplace, the windows were again closed to keep out the flies, and the room was kept carefully locked, until the revolution of time brought round the weekly cleaning day.

As to the family, they always entered in at the gate, and generally

lived in the kitchen. To have seen a numerous household assembled round the fire, one would have imagined that he was transported to those happy days of primeval simplicity which float before our imaginations like golden visions.

The fireplaces were of a truly patriarchal magnitude, where the whole family, old and young, master and servant, black and white — nay, even the very cat and dog — enjoyed a community of privilege, and had each a right to a corner. Here the old burgher would sit in perfect silence, puffing his pipe, looking in the fire with half-shut eyes, and thinking of nothing, for hours together; the good wife on the opposite side would employ herself diligently in spinning yarn or knitting stockings.

The young folks would crowd around the hearth, listening with breathless attention to some old crone of a negro, who was the oracle of the family, and who, perched like a raven in a corner of the chimney, would croak forth, for a long winter afternoon, a string of incredible stories about New England witches, grisly ghosts, and bloody encounters among Indians.

In these happy days, fashionable parties were generally confined to the higher classes, or noblesse; that is to say, such as kept their own cows, and drove their own wagons. The company usually assembled at three o'clock and went away about six, unless it was in winter time, when the fashionable hours were a little earlier, that the ladies might reach home before dark.

The tea table was crowned with a huge earthen dish, well stored with slices of fat pork, fried brown, cut up into morsels, and swimming in gravy. The company seated round the genial board, evinced their dexterity in launching their forks at the fattest pieces in this mighty dish — in much the same manner that sailors harpoon porpoises at sea, or our Indians spear salmon in the lakes.

Sometimes the table was graced with immense apple pies, or saucers full of preserved peaches and pears; but it was always sure to boast an enormous dish of balls of sweetened dough, fried in hog's fat and called doughnuts or olykoeks, a delicious kind of cake, at present little known in this city, except in genuine Dutch families.

The tea was served out of a majestic Delft teapot, ornamented with paintings of fat little Dutch shepherds and shepherdesses tending pigs — with boats sailing in the air, and houses built in the clouds, and sundry other ingenious Dutch fancies. The beaux distinguished themselves by their adroitness in replenishing this pot from a huge copper teakettle. To sweeten the beverage, a lump of sugar was laid beside each cup, and the

company alternately nibbled and sipped with great decorum; until an improvement was introduced by a shrewd and economic old lady, which was to suspend, by a string from the ceiling, a large lump directly over the tea table, so that it could be swung from mouth to mouth.

At these primitive tea parties, the utmost propriety and dignity prevailed — no flirting or coquetting; no romping of young ladies; no self-satisfied struttings of wealthy gentlemen, with their brains in their pockets, no amusing conceits and monkey divertisements of smart young gentlemen, with no brains at all.

On the contrary, the young ladies seated themselves demurely in their rush-bottomed chairs, and knit their own woolen stockings; nor ever opened their lips, excepting to say yah, Mynheer, or yah, Vroww, to any question that was asked them; behaving in all things like decent, well-educated damsels. As to the gentlemen, each of them tranquilly smoked his pipe, and seemed lost in contemplation of the blue and white tiles with which the fireplaces were decorated; wherein sundry passages of Scripture were piously portrayed. Tobit and his dog figured to great advantage; Haman swung conspicuously on his gibbet; and Jonah appeared most manfully leaping from the whale's mouth, like Harlequin through a barrel of fire.

The parties broke up without noise and without confusion. They were carried home by their own carriages, that is to say, by the vehicles nature had provided them, except such of the wealthy as could afford to keep a wagon.

La Fitte's Treasure Hunt

From The Boy Scouts of America, *Official Handbook*

La Fitte was a famous American pirate of the Gulf of Mexico. Like all pirates, he buried his treasure and made a map of it. La Fitte's actual notes have been found and read as follows:

"Start at the rock in Dead Man's Gulch, near the skull of the Spaniard, travel northwest 70 paces to a cache, where you will find a cask o' rum, from thence, due west 30 paces, where you will find the finger bones of Don Piedro Fiesto. Thence northeast 50 paces, where you will find a cache of coffin nails, thence north 20 paces, where you will find a cache of bullets, thence northeast 40 paces, where you will find a cache of copper coins, thence west 60 paces, where you will find a cache of brass coins, thence southeast 26 paces, where you will find a cache of silver coins, thence southwest 30

paces, where you will find a cache with the keys to the treasure chest, then northwest 30 paces, where you will find a cache containing a brass-bound chest full of bars of gold, bags of doubloons, and 'pieces of eight.'"

The scoutmaster must carefully lay out the course. At each cache he is supposed to bury the things enumerated, but in reality only marks the spot with a small peg. The treasure may be a pocket compass, scout whistle, knife, ax, cooking outfit, book, or other suitable prize.

The first contestant takes his place at peg "A" with a pocket compass in his hand. "A" is supposed to be the "rock in Dead Man's Gulch." The scout, remembering that the black end of the needle is the north end, adjusts his compass until the needle points exactly north, then he sights along the northwest point, gets his line of direction, steps off 70 paces, and hunts for the cask o'rum. He is allowed only a certain time to find each cache, two, three, or five minutes, according to the difficulty of the undertaking. The scoutmaster starts him with a whistle.

When played as a game, each cache counts one, and the one finding the treasure makes the biggest score, of course. The scoutmaster can hand the pathfinder bits of paper or pebbles, one for each peg found. The pebbles serve as counters for the score.

The distances may be any number of paces you choose, but each direction should be one of the four points of the compass; that is, the four quarters of the compass, north, south, east, and west, or the four eighths of the compass, that is, northeast, northwest, southeast, and southwest. To go any further into the subdivisions of the compass makes the game too difficult. You will find it hard enough to find the treasure if you stick to quarters and eighths, and you had better practise first simply on quarters; that is, go east so many paces, north so many, south so many, and west so many.

It is allowable for the scout to place his compass on the peg and lie prone on the ground to sight his directions. A number of boys may play this game at once by laying out several courses from the rock in Dead Man's Gulch, the prize being given to the one who reaches the treasure chest first.

The beauty of La Fitte's Treasure Hunt is that it gives one practice and experience in the use of the compass which may serve one to advantage on an occasion of dire necessity.

Ordering a Uniform

Age-size: In ordering a Boy Scout uniform it is not the actual age of the boy which should be mentioned, but the age-size of each garment. Ascertain from a local clothing dealer, or from the tables of measurements given on this blank, the age-size of the shirt, breeches, coat, or other garment, which the size and development of the boy requires. Often a twelve-year-old boy requires a fourteen-year age-size, or a fourteen-year-old boy requires a twelve-year age-size. In other words, it does not matter how long the boy has lived, but we must know how large he has grown.

Should it be impossible to determine the proper age-size in this way, give measurements for each garment.

SECTION TWENTY-TWO

Planning an Explanation

You must, first of all, know your subject, before you attempt to explain it. You must, in the second place, know the reader or the hearer to whom your explanation is to be addressed. If he is an expert in your subject, then you may make use of technical terms in your explanation. If he is much younger than you, then you must make your language accordingly direct and simple. A letter explaining radio broadcasting, written to a boy of ten, needs to be kept much simpler in expressional form than a letter explaining the same subject to a college graduate. An account of your school life, written for your young cousin in a neighboring city, may be much more intimate and informal than an account of your school life written for a young Australian or South African. After you have mastered your subject, then consider the point of view of your readers or hearers.

Next, make a plan of your collected materials properly focused at your audience. The word *plan* is included in the longer word *ex*PLAN*ation*, and both are derived from the same Latin term. This is significant. Clearness is so necessary to explana-

tion, that an accurate plan must be kept constantly in view by him who would explain anything in a worthwhile manner. Here is the plan of the brief explanation on page 193:

I. Give age-size, not actual age
II. Consult a dealer, or study the tables
III. Tell how large the boy is, not how old

There are three particular steps to be taken in planning an explanation. The first is your decision as to what should be the principal points in your explanatory composition. Unless you are to make a very long explanation, these principal points should be few in number. The process of their selection is very much the same as that of choosing the important events in planning a story (see page 63). The second step is the arrangement of the principal points or headings in the best possible order. The third step is the placement of the details of your explanation, each under the principal heading to which it belongs.

What are the principal points in any explanation? This question your own study of your subject must answer for you, and, until it is thus answered, you cannot possibly explain satisfactorily. Many subjects have to be fully defined before they can be clearly explained. This will be true particularly when you are writing or speaking on such subjects as coal, or flour, or baseball, or Chow dogs, or Ford cars, or liberty. In explaining any abstract or general subject, you will do well to devote your first paragraph, perhaps, to definition. This done, you may apportion your subject into parts, taking care to divide and subdivide all of it, and being sure that your divisions do not overlap. These two simple processes will carry you far on your road toward clear explanation.

Next comes the order of points. Any order that is clear will probably be coherent. If the explanation is to follow a time or place order, such as first, second, third — as in an explanation of

baking a cake or laying out a diamond — you will not, of course, place the second step after the fourth. Nor, if the subject is difficult, such as the explanation of an airplane flight, will you begin with the thing that is hardest to understand — the effect of wind pressure — and conclude with the thing that is easiest to understand — the comparison of an airplane in flight with a flying bird. Follow, then, a natural order. And as far as you are able, put a really important point last for the sake of emphasis.

Your remaining task is the arrangement of the details of your explanation beneath the main headings to which they properly belong. This will mean such subordinate grouping of materials as the following:

I. Butter is a staple dairy product
   A. Butter may be either fresh or salted
      1. Fresh butter is simply the fat of milk
      2. Salt butter has salt added as a preservative
   B. Butter may be either cream-colored or yellow

In such instances the heading *A* fits into heading I, and the details 1 and 2 fit into *A*, and so forth.

Make a study of the explanatory plans below. The first two are skeleton plans merely. Look up the subject of coal, for instance, and fill in the spaces in the first plan with the proper information. Fill in the second plan with the information suggested, taking as your subject some particular friend or relative. The remaining plans explain processes or operations; they indicate how something is done or carried out. Note that plan (6) throws the explanation into a seminarrative form, and suggests other similar stories — the story of iron, the story of wool, the story of a telegram, the story of a turnip, and so forth.

(1)

I. Definition
II. Source or origin
  A.
  B.
III. Kinds
  A.
  B.
  C.
IV. Manufacture or process
  A.
  B.
  C.
V. Uses
  A.
  B.
  C.
  D.
VI. Values and influences
  A.
  B.
  C.
  D.

(2)

I. Introduction
  A. Name of character
  B. Name of work
  C. His characteristics
II. Discussion
  A. A characteristic
    1. How evinced
    2. Relation to his work
    3. Its value
  B. Another characteristic
    1. Comparison with *A*
    2. How evinced
    3. A story of what it accomplished
  C. Another characteristic
    1. Comparison with *A* and *B*
    2. How evinced
    3. What it does for his work
    4. How his work developed it
    etc.
III. Conclusion
  A. Why I admire this man
  B. My prophecy regarding him

(3)

How to Drive a Nail

I. Preparation
  A. Lay a piece of board on a bench
  B. Mark lines indicating places for nails to be driven
  C. Have a good hammer and straight, sharp nails
II. Performance
  A. Take nail between thumb and first finger of left hand
  B. Hold upright with greater width of point across grain of board
  C. Strike one or two light blows
  D. Take hands away and hammer nail in
III. Perfection
  A. Make head of nail flush with surface of board
  B. Drive in other nails at points indicated

(4)

How to Operate a Sewing Machine

I. Preparation
  A. Have parts properly oiled
  B. Have threading perfect, from spool down, from shuttle up
  C. Have tread and hand wheel connected with belt

II. Operation
  A. Place garment to be sewed under the presser-foot and between upper and lower thread
  B. Snap down the presser
  C. Turn hand wheel on right gently toward you with hand
  D. Take up and increase the motion by means of the foot tread
  E. Stop tread and examine first ten stitches
  F. Guide the garment in the direction desired
  G. Stop by decreasing foot motion and placing hand guardedly on hand wheel

III. Conclusion
  A. Snap up the presser
  B. Draw garment out gently
  C. Cut upper and lower threads that attach to it

(5)

The Cultivation of Cotton

I. Conditions of growth
  A. Climate — long, warm summer
  B. Soil — sandy, rather moist
  C. Places: Southern States, India, Egypt, South America

II. Stages of growth
  A. Planting
    1. Preparation of soil in February
    2. Dropping of seed in long rows four feet apart
      (1) Time of planting, March to May
  B. Chopping of cotton
  C. Development of cotton from bloom
    1. Appearance of bloom at end of ten or eleven weeks
    2. Boll
    3. Cotton

III. Picking cotton
  A. Time, August to November
  B. Process
IV. Preparation for shipping
  A. Ginning
  B. Making bales
    1. Weight of bales, about 500 pounds
    2. Size of bales

(6)

THE STORY OF A LETTER

I. Essentials for delivery of letters
  A. Stamp on upper righthand corner
    1. Hundreds of letters sent to Dead Letter Office
  B. Proper address
  Ç. Address of sender on the upper lefthand corner
II. Collection of mail from local stations
  A. By wagons or cars
III. Canceling of letters at main office
  A. Letters deposited by carriers on long table
    1. Sorted according to size — short on top; long on bottom edge of table
    2. Machine fed by carriage at right end of table
IV. Canceled mail removed to state racks
  A. Mail sorted according to cities, and labeled
    1. Mail of large cities sent by mail trains
    2. Mail for smaller stations thrown off train in locked pouches to carriers
    3. Foreign mail sorted according to centers in England, France, Germany, and other countries, and sent to steamships bound for those countries
  B. City mail placed in large case according to routes
    1. Carriers draw mail of respective routes and deliver
V. The "Nixie Division" of the Post Office
  A. All wrongly addressed letters deposited with the Nixie Division
    1. Correct address supplied by clerks when possible
    2. Sender notified when possible
    3. All other letters sent to Dead Letter Office

(7)

MAKING A DOLLAR BILL

I. Materials
   - *A.* Silk
   - *B.* Paper
   - *C.* Dyes
   - *D.* Ink

II. Processes
   - *A.* The silk
     1. Made in Japan
     2. Sold in hank to papermakers (government mill at Dalton, Mass.)
     3. Dyed red and blue by expert dyer
     4. Cut into one-quarter-inch pieces to be woven into paper
   - *B.* The paper
     1. Best linen rags of European flax
     2. Strength and smoothness essential
     3. Cut into small pieces and placed in vat
     4. Soaked in purest water from special artesian well
     5. White, foamy pulp formed
     6. Dried and cut into sheets $13\frac{1}{2}$ inches wide, 33 inches long, and sent to Bureau of Engraving and Printing, Washington, D. C.
   - *C.* The engraving and printing
     1. The purest dyes and inks used
     2. Three colors — green, black, blue
     3. Serial numbers, photo engravings, treasury seal, name, etc.
     4. Size of finished bill — 3.04 inches by 7.28 inches (1000 weigh exactly three pounds)

III. A few deductions
   - *A.* About 189,467,976 bills are printed in a year
   - *B.* Average life of bill, spent once a day, is six months
   - *C.* After it is scrubbed, starched, and ironed at the expense of the government, it may live four months longer
   - *D.* When no longer usable, it is again reduced to pulp and re-processed

PRACTICE

1. Plan and write brief explanations of some of the following:

How I prepare my lessons	Darning stockings
Sweeping a room	Building a canoe
Learning to swim	Making coffee
Washing the dishes	Managing a wild-west show
Helping get dinner	Taking out stains
Laying out a diamond	Looking up a word
Sewing on a button	Stopping a leak
Polishing the silver	Taking out a book
Looking after the furnace	Driving a horse

2. Plan and write an explanation of the differences between your English recitations and your recitations in some other subject.

3. Plan and write an explanation on the value of your hands in daily life at school.

4. Plan and write a little comparison of life with a game. Write this (*a*) for an American child, (*b*) for a foreign child.

5. Tell the story of a certain game you saw, or in which you took part, so that one who does not understand the game will be informed as to how to play it.

6. Answer by means of a brief plan as many of the following questions as you can:

Why is school spirit a good thing?
What is the cause of thunder?
Of what value are trees?
What causes winter and summer?
Why do so many people prefer to live in cities?
Of what uses to the farmer are sparrows?
What is baking powder for?
Why does silk cost more than muslin?
Why are mosquitoes dangerous?
Why are slates no longer used in school?

7. Explain one or more of the following. First, define it; then tell what caused it; then explain its effect.

The Boston Tea Party	The Stamp Act
The Continental Congress	The Klondike Rush
The French and Indian War	The Abolition of Slavery
The Civil War	The World War

8. Explain by as many examples as you can why it pays for a boy or a girl to remain in school until graduation. Give many instances of boys and girls that you know who regretted leaving school before they had completed the course.

9. Imagine it to be your task to explain a game to some one who does not understand it. Compose a series of questions that he would probably ask. Then answer these questions fully, making sure to cover any points that the questions may have overlooked.

SECTION TWENTY-THREE

Other Methods of Explanation

When you define a word, you explain. When you solve a problem in mathematics, you explain. When you tell a person how to do something or how to go somewhere, you explain. When you answer questions, particularly the questions *who*, *what*, *when*, *where*, *why*, *how*, you explain. When you perform an experiment, you explain. When you make a drawing or a design on the board, you explain. When you tell a story that conveys information, you explain.

It appears, then, that a very large part of your written and oral expression consists of explanation. Most work depends entirely for its efficient results upon the clearness of the directions given regarding its processes. If the directions or explanations are confused or "mixed up," then the workmen will not understand and the product they turn out will be accordingly inferior.

Whenever possible add to the clearness of your explanation by means of drawings. In the same way enrich your explanations with an abundance of appropriate examples.

One good method of going about an explanation is this: Apply to your subject the six queries above enumerated, and then assort your answers to them according to some consistent arrangement.

The queries do not all make equal demands for explanation.

When and *where* may often be answered briefly. *Who* may require much more than either of these. Most biographies and autobiographies are explanatory answers to this word *who*. *What* usually requires a definition of one kind or another. *How* and *why* are the most important words in explanation. These two test your ability sharply and therefore require the most careful attention.

The answers to these six queries applied to your subject will invariably give you the material for your main headings. The only difficulty is that, unless you handle them intelligently, they may give you too much. If a query — *who* or *when* or *where* — is unimportant for your subject, throw it aside and press on. Notice particularly the place of these interrogative words in working out the following exercises. Which are most useful? Which do you most often pass over? Do you ever apply all six with equally useful results?

Practice

1. Answer each of the following in complete sentence form:

Where is San Francisco located? How is it reached from Atlanta? For whom is San Francisco named? When was it established? Why is it an important American city? What are its principal commercial activities? What is the meaning of *San?* When did the great earthquake in San Francisco take place? How many lives were lost? Why was the city able to recover from the disaster so rapidly?

2. Define the following words. First define them without looking them up. Then look them up and compare your first definition with the one in the dictionary.

ambassador	aviation	fabric	fossil
gossip	hockey	pollen	prefix
protection	quorum	scout	smuggler
submarine	tenderfoot	waste	zeppelin

3. Explain by means of a diagram at the board how to go from your school to your home; how to go from your school to some more remote place. Point to your diagram while you are making the explanation.

4. Explain before the class how to do some of the following things. They appear to be very simple, but as a matter of fact it is very difficult to explain accurately how to perform these everyday operations.

How to set the table	How to row a boat
How to tie a bow	How to lay a carpet
How to cover a book	How to put on a collar
How to open a door	How to put on a coat
How to drive a nail	How to hang a picture

5. Explain the following problems to your class by means of a board diagram:

(1) $\frac{1}{4} + \frac{3}{4} = \frac{4}{4}$.

(2) How many feet did John run per second, if he covered forty-seven yards in half a minute?

(3) James bought a house for $2000. He sold it for $2200. He had paid $100 taxes on it, $73.50 for repairs, and lost 5% interest for three months on his original investment. What was his profit or loss on the transaction?

6. A proverb is a brief saying that means much more than is at first apparent. The following proverbs are probably well known to you. Explain what each one means. Make your explanation so clear that one who is just learning your language can understand you. Perhaps you can give an example or two that will make each one clearer.

(1) A bird in the hand is worth two in the bush
(2) A stitch in time saves nine
(3) All that glitters is not gold
(4) Don't cry over spilled milk
(5) Pride goeth before a fall
(6) Do not look a gift horse in the mouth
(7) A penny saved is a penny earned
(8) A bad book is the worst robber
(9) A poor workman blames his tools
(10) Too many cooks spoil the broth

7. Plan and write a full explanation of one of the following. Select one that you can write about with feeling.

(1) What it means to be an American
(2) What a good school does for a child
(3) What it means to be patriotic

(4) What honesty can do for a person
(5) What too much money can lead to
(6) What good books mean to me
(7) What music means in a home
(8) What a good game does for a boy

8. Tell how one of the following occurred, and then draw a little lesson from the event:

John's failure	Harry's discovery
Bill's fall	Ethel's surprise

9. Enumerate as many household operations as you can think of, such as, washing, ironing, sewing, and then explain orally

(1) The purpose of each
(2) How each is done
(3) The value of each to the home

10. Look up in the encyclopedia or elsewhere something in which you are interested, and write a long theme in explanation of it. Make a plan first and follow it closely in your composition. When you are done, select those points that you would use in giving a five-minute talk on the subject before the class. The following are suggestions merely. Each pupil should, if possible, select something with which his future life will probably be connected.

acting	plumbing	manufacture	dressmaking
banking	ranching	millinery	home management
coaching	steel	moving pictures	lecturing
coral	telephony	oranges	medicine
driving	advertising	preaching	mining
law	bookkeeping	secretarial work	newspaper
machine work	commerce	teaching	pineapples
messenger	designing	authorship	radio
missions	filing	buying	selling
nursing	lead	cooking	telegraphy

SECTION TWENTY-FOUR

The Paragraph

Stories move ahead by events; explanations, by points made clear. All writing or speaking, indeed, must necessarily proceed

by moments of progress, followed by brief pauses. In questions and answers, and in much conversation, these moments of progress are expressed by sentences merely. But in a story or a long letter, and especially in an explanation, a group of sentences marks one complete section of the composition. This group of sentences is the paragraph, a unit of composition that is as necessary to consecutive expression as links are to a chain. Each main head in your explanatory plan will, as a rule, require one paragraph or more than one; and unless these paragraphs are good, the clearness of the whole will suffer, no matter how good the plan.

A paragraph, then, is a group of sentences all related to one principal thought. Suppose you were to write or speak about a party that you had attended. There would be many things to tell. You would have to mention the people present, the things you did, the refreshments, the pleasure that you experienced. There would be a few sentences about the first topic, a few about the second, and so on. Now, if you separate these sentence groups, instead of placing them together in a solid mass, you will make yourself more easily understood.

You may do this in two ways. First, you may set off each group of related sentences so that the paragraph partitioning will be apparent to the eye at a glance. This is usually done by means of indenting the first line of the paragraph a little further to the right than the other lines. It may also be done, however, in two other ways: (1) by extending the first line (see page 334), or (2) by leaving a double or a triple space between the last line of one paragraph and the first line of the next, all lines beginning on the same margin (see page 141). The latter is called blocked paragraphing; the former, extended paragraphing. If you are speaking, you should pause in such a way as to denote by the voice that you are making a transition from one part of your story to another. Second, you should have one

sentence in each sentence group that will serve as a title or key to the whole group. This should usually come at the beginning, but it may be placed in the middle or at the end of each group.

Paragraphs may be long or short. In dividing most subjects you will find that many more sentences must be used in telling about one part than about another. Do not aim to make all of your paragraphs of the same length, but avoid making them excessively long or excessively short. Very long paragraphs tire the reader or listener. Very short ones are likely to disturb and disconnect his thinking.

Observe how this section, and the sections on pages 209 and 226, are divided into paragraphs. Note the division of the extracts on pages 184 and 217, into paragraphs. Is each paragraph made up of a connected group of sentences? What relation does each paragraph bear to the general plan?

Practice

1. Select one of the following topics and indicate just how many paragraphs you would divide your subject into and just what you would aim to accomplish in each one, if you were to write or speak on it.

Tom's birthday party	Our school	Horses
Dinner at Bill's	My home	Boys
At the swimming hole	The game	Girls
Reading a composition	Cats	Teachers
Arranging a vacation	Dogs	Desks

2. Here is a composition that is not paragraphed at all. Indicate the places where you think it should be paragraphed, giving your reasons in each case.

> Climbing a mountain is not a difficult business, provided the mountain is neither too wild nor too steep nor too high. First get a good map of the district which will show you the best approach to the base, and perhaps the general direction of the trail that leads to the top. With your map in hand ask questions of any natives who have climbed the mountain before. If your map is in contours, that is, marked with lines that show decreasing and increasing elevations, so much the better. The real work will begin when your road (which

will probably be a trail or an old lumber road) enters the forest at the base of the mountain. Few trails and fewer wood roads are without numerous forks, and you can be sure that somewhere or everywhere guide posts will be lacking. When you come to such a branching of the road, decide from your general knowledge of the appearance of the mountain, and a study of your map, whether to turn right or left. When you have decided, turn boldly, and proceed. If the road or trail ends in a squirrel track you are probably wrong and must turn back. But even if the road keeps open, you may still be mistaken. This is the time when your contour lines become useful. By studying them you can tell whether your road should go up steeply or gently; and if there are brooks indicated on your map, you can also tell whether and where your path should cross them. Use your map, use your memory of how the mountain looked before you entered the forest, use any information earlier climbers may have given you; but above all use your eyes. Climb rocks, or a tree if necessary, for a glimpse of the distant peak. Watch the sun or a compass so as to keep tab on your direction. And if you find yourself hopelessly confused, don't plunge ahead blindly, but go back to some lower level and get a fresh start.

3. Here is a composition that is overparagraphed. Indicate which sentence groups should be combined into paragraphs, giving your reasons for each paragraph combination.

The origin of conscription, which has led in our day to whole nations in arms, is very interesting.

In studying its history one learns much about the cause of modern war.

At the time of the French Revolution, all Europe united to put down the radicals of France and restore the Bourbon kings.

The French Republic, assailed on all sides, called every man capable of bearing arms to the defense of his country. As a result, the invaders were driven back, and, under Napoleon, France became mistress of the continent of Europe.

Later on Napoleon crushed the kingdom of Prussia and commanded that her standing army should be limited to a small number of men.

Prussia, in self-defense, arranged that all her able-bodied male population should take turns in serving in this small army.

In this she was really copying France; and sure enough, when the next war came, she was able to put "a nation in arms" with extreme rapidity.

One result was the fall of Napoleon.

Another was the adoption by all powerful European nations of the conscription system.

The one exception was England, which was protected by the English channel and her navy.

But the World War brought conscription to England also.

4. Here are two paragraphs that are suitable as beginnings or introductions to compositions. Why are they good introductory paragraphs? Can you tell what should follow each in the completed composition?

In discussing the growing of potatoes I must leave aside the question of varying price from year to year, and the proper acreage to plant. Nor need I give the history of the potato, interesting as that is. But in this brief paper I may at least follow the potato from the time it enters the ground until it is harvested and sent to market.

Equality is not the same thing as liberty, although many Americans are inclined to think so. Liberty means freedom to do what one pleases. But equality means not only an equal opportunity for all to do what may be done rightly, but also an equal duty to the state not to do what may injure others. Equality means equality in service and in responsibility, as well as equality in enjoying rights and liberties, and in the pursuit of happiness.

5. Here are two paragraphs that are suitable as endings or conclusions to a composition. Why are they good concluding paragraphs? Can you tell what has preceded each in the complete composition?

And thus the chief requisite for catching trout is caution in approaching his lurking place. Your line and rod may be right, your bait or flies may be right, the day may be favorable, the stream well adapted for trout, and yet you may fail if you fish for the wily trout as if he were a stupid bullhead.

Perhaps I have said enough to make you understand the true nature of education. It is what a man learns to do, not what he knows. And he must get it himself. It cannot be given to him.

6. Here are two paragraphs that indicate, in each case, that the writer is making a change from one part of his subject to another. They are called

transition paragraphs, and are usually short, frequently consisting of but a single sentence. Can you tell from examining these paragraphs what has preceded and what is to follow?

> And thus by the efforts of one man Russia was changed. Under this Peter the Great she ceased being an Oriental nation, and entered upon her education as a Western power.

> After this crude beginning of the airplane industry, came a period of slow development, which ended only with the beginning of the World War.

7. Suppose that you were going to write a composition on one of the following. What would you say in the introductory paragraph? What would you say in the concluding paragraph? What transitional paragraphs would you introduce?

Bill and Harry, a contrast	Athletics, indoors and out
Mary and Ann, a contrast	Rex, the king of horses
Summer and winter	Going into camp
Day and night	The closing of school
Baseball and football	The day's work

8. It must not be supposed that all compositions should have introductory and concluding paragraphs. Frequently it is better to begin and conclude your composition abruptly. Never waste the time of a reader or listener by unimportant details at the beginning of a composition. Never tack on at the end any tiresome moral or explanation that your audience can as well do without. Study the excerpts on pages 184 and 191 with regard to methods of ending and beginning, and comment upon them.

SECTION TWENTY-FIVE

Making Paragraphs Clear

If you were writing a paragraph picture of the old swimming hole, you would not drag into your composition such unrelated details as the last ball game you saw, or the most delicious apple you ever ate. This would be an absurd procedure. It would utterly spoil the unity of your paragraph. In order to make the paragraph about the old swimming hole clear, it would be necessary for you to have every sentence in it say something

directly about the swimming hole, and about nothing else whatever. It is necessary in writing or speaking on any subject to have the sentences in any one paragraph group deal strictly with that part of the subject that you have assigned to that particular paragraph for treatment. They may not fly off at various tangents, and deal with a thousand and one unrelated items. Each sentence must, rather, be closely knitted into the subject, or portion thereof.

Again, it is necessary to have the sentences in a paragraph follow one another in natural order. The second sentence must grow naturally out of the first, may be suggested by it perhaps; the third out of the second, and so forth. If you are describing the old swimming hole, the successive sentences should give details as they are successively seen by the eye. If you are explaining how an operation is performed, you should tell the various steps in successive sentences exactly in the order in which they should be taken. If you are narrating an event, you should unfold the happenings, sentence by sentence, as they actually occurred. This principle of developing one sentence out of another and, in the whole composition, one paragraph out of another, is called coherence. We have already studied coherence in the sentence (see page 173). Look the word up in the dictionary. Find out what verb corresponds to this noun and apply it to general use.

You will be helped a great deal in welding the sentences of a paragraph together and in making evident its unity and its coherence, if you will use such connective expressions as *on the other hand*, *therefore*, *finally*, *nevertheless*, *to the right*, *later*, *still later*, *again*, and so forth. The parts of a whole composition may be similarly welded together by the use of such transitional paragraphs as are illustrated on page 209, exercise 6. But these connectives will not help unless the *thought* of the paragraph is coherent.

One of the best rules for securing unity and coherence in the thought of the paragraph is this, *Proceed regularly in one direction in your thought development.*

If you begin with a general statement proceed to particular ones, or vice versa. If you begin with a cause, continue toward the effect. If you begin with the first thing that happened, proceed to the second and third. If you begin with a simple, well-known fact, go on to the complex and the unknown. If you begin with a comparison between two people, carry it out to the end. Most of these directions of thought can, of course, be reversed.

You will go a long way toward securing unity and coherence to a paragraph if you adopt a title or topic sentence for it, at the outset. By no means is it to be concluded that successful writers always do this, or that an examination of the pages of literature will reveal a parade of paragraphs, each headed with a title sentence. But for beginners in writing and speaking, the paragraph topic sentence is both a preventive and a cure of various composition ills.

A paragraph is only *a developed topic sentence.* Such a sentence, usually stated at the beginning of a paragraph, gives in general terms what the paragraph is about. It contains the central idea of the whole sentence group. It may be stated at the end of the paragraph, in which case it is called a *summary* sentence. But its function is the same whether it stands at the beginning, at the end, or somewhere between these two points. Stated first, it is a promise to pay. Stated last, it is receipt for payment in full. Note the topic sentences of the paragraphs in the selections on pages 184 and 186.

If you expand such a topic sentence *in one direction of thought development*, the chances are excellent that your paragraph will be good. It cannot be spoiled, indeed, except by a lack of anything worth saying. From nothing, nothing can be developed.

But with a meaty topic sentence there are several means worth noting by which paragraphs may be developed. Which you choose depends entirely upon *what you wish to say* in your paragraph. Sometimes two or more methods can be easily combined. In the list that follows, each means of development is illustrated by the paragraph beneath:

(1) *Give examples and illustrations of your topic. Tell a story perhaps.*

A little discipline is sometimes the best kind of medicine. I knew a boy who in '17 was the slackest, most unmannerly of youths. He would loll in his seat in the classroom, with his feet up on the back of the next seat. He was always late to class, usually forgot his books, seldom knew where the lesson was to be found. He enlisted and went into training for the World War. His company never got farther than the training camp, and next year he was back with us again. But what a change! Now he sat at attention and came to class on the minute; and, what was more important, his mind seemed to have been put to drill. It was at attention too. The result was that he graduated well, instead of badly or not at all.

(2) *Give details and particulars. Paint a word picture perhaps.*

The Connecticut type of farmhouse is unmistakable, once you have seen it. Low-lying under a vast elm, a long straight roof covers a neat white frame with green shutters. The windows are all of a size, with six panes in the lower part and six in the upper, and they are arranged at equal distances one from another in the total structural make-up of the house. The roof is usually gabled, and the portico — when there is one — is likewise gabled, and at the same angle as the roof. The whole structure gives the impression of dignity and solidity. But it is all perfectly simple, perfectly plain, except the door, where columns or ornamental mouldings break monotony. And it is beautiful, principally because the proportions are so invariably good.

(3) *Give reasons or explanations. Tell why or how.*

Running a Ford is quite different from running a Stutz or a Cadillac. You have only two speeds, high and low, and these are controlled by a pedal instead of the lever with which you may be familiar. Push the pedal all the way down, and it is low speed. Half-way down throws you into neutral, where the engine runs free of the transmission. All the way up

is high speed, and it is on this that you "bowl" away most of the time up hill and down.

We must learn that we have duties as well as rights. If we spend all our time talking about our rights as citizens of this country, the country may perish because we have forgotten the service we owe. It is a fine thing to have the right to vote, but it is still finer to have the duty to serve a country, your own country, in time of need.

(4) *Give comparisons. Point out differences or similarities, or both. Balance one part of a paragraph with another, or alternate the sentences.*

Jim studies in the living room where the members of the family sit and talk. Mary takes a book and goes upstairs where she can be alone to prepare her lessons. Jim permits a thousand interruptions during his home study period. He reads awhile, then he pats the head of Browser, his pet police dog. He writes a line or two, then fancies he hears the bell ring. He figures a bit, then he wants a drink of water. Mary locks her door and allows nothing to disturb her. She reads and writes and figures steadily and methodically. When both are ready for school next morning, Jim "has an idea" what his lessons are about. Mary *knows* hers. And, of course, in class Jim fails and Mary passes.

Practice

1. Write a paragraph on each of the following sentences, by the method indicated in parentheses after each one:

Mary always requires encouragement. (Tell a story.)
The old house is very homelike. (Give details.)
The word *buxom* is used in more than one sense. (Explain.)
There is no place like home. (Give reasons.)

2. Following are several topic sentences. Tell by which of the above methods each could be most appropriately developed. Select two or three topics and write the paragraphs suggested.

(1) John is studious and hard-working, but his brother George is free and easy and trusts to luck.
(2) We had a great time on Saturday.
(3) There is a difference between character and reputation.
(4) A stitch in time saves nine.

(5) It is a difficult task to write a perfect letter.
(6) Poetry is more difficult to understand than prose.
(7) I have many reasons for loving America.
(8) Agriculture thrives in the valleys of large rivers.
(9) I must tell you, with all the emphasis I can summon, that hard work is a tonic for any boy or girl.
(10) Suddenly our horses came to a stand and we were confronted with a huge boa constrictor set for fight.
(11) This view reminds me of a little story I once heard about the place.
(12) Care must be exercised in removing the cake from the pan.
(13) On entering the auditorium a thrilling scene greeted my eyes.
(14) This little episode shows exactly what sort of fellow John is.
(15) I repeat, over and over again, that the only true and tested way to success is by hard work.

3. Write short paragraph descriptions suggested by the following. Start each with a topic sentence. Appeal to as many senses as possible in writing about each one — smell, taste, sight, touch, and hearing.

The haymaker	School out!	In the elevator
At the wharf	In the kitchen	At the well
In the barn	In the woods	In the study room

4. Each of the following exclamations suggests an incident of importance. Imagine what it is in each case. Then write a brief paragraph account of one or more.

Broke!	Late!	Served him right!
Forget it!	Look out!	Some fight!
Hark!	Never again!	The very idea!
Help!	No sir, I'm done!	They're off!
Hurry!	Of all things!	Wait a minute!
I told you so!	Ouch!	What's the use!

5. Prove two or three of the following by means of well-constructed paragraphs:

(1) Too much study makes Jack a dull boy.
(2) English is the most important subject in school.
(3) Every boy should have some knowledge of military tactics.
(4) Club work in school is as important as classroom work.
(5) Every pupil should be obliged to spend some time in athletics.

(6) A little work outside of school is good for a boy or a girl.
(7) Every elementary school graduate should be able to write a correct letter.
(8) A person who is disloyal to the flag of his adopted country should be deported.

6. The following are topic sentences, each indicating the contents of a paragraph, the group giving a fair idea of what the whole composition is about. Construct other groups of topic sentences that suggest clearly a whole composition. Write one composition thus outlined.

Par. 1. He was a loyal fellow to his school.
Par. 2. Pupils and teachers alike were his friends.
Par. 3. He stood extremely well in classwork.
Par. 4. He was an accomplished athlete.
Par. 5. We were consequently not surprised when we heard of his excellent record in McKinley High School.

7. The sentences in the following paragraph have been purposely placed out of order. Place them in their proper order, making any slight changes necessary in phrasing, and thus give the paragraph coherence.

Sir Walter Scott, for example, has used those fragments of truth which historians have scornfully thrown behind them. At Lincoln Cathedral there is a beautiful painted window, which was made by an apprentice out of the pieces of glass which had been rejected by his master. He has constructed out of these fragments novels which, even considered as histories, are scarcely less valuable than theirs. If a man were to write the history of England, he would not omit the sieges, the rebellions, the political changes. But with these he would mingle the interesting details which are the charm of historical romances.

8. Write a paragraph from one or more of the following, giving incidents or examples to prove the truth of the topic sentences:

(1) He laughs best who laughs last.
(2) Pride goeth before a fall.
(3) Silence is golden.
(4) Who wastes time wastes life.
(5) Money makes the mare go.
(6) In the bright lexicon of youth there is no such word as fail.

(7) Success is bred of a tonic called failure.
(8) To try is better than the thing you try for.
(9) Genius is nothing but capacity for hard work.

9. Supply an appropriate word for the dash in one of the following topic sentences. Then write the paragraph suggested.

He told a story to illustrate the influence that —— had over men.
The boy who does not like —— loses a great deal in life.
Mary's new dress made her look like ——.
Jim's work on the team won —— for him in every quarter.

10. Surf board riding is a sport popular with the bathers on the beautiful beach at Waikiki near Honolulu. It is also indulged in at sea-beach resorts

SURF BOARD RIDING

elsewhere. The picture above shows what the board is like and how the "riding" is done. Explain what each one in the picture is doing. From your study of the picture tell some one else how to enjoy the sport. Make each paragraph count for a definite point in each explanation.

SECTION TWENTY-SIX

Description

Very few stories or explanations can be made clear without picturing certain scenes or describing certain objects and people. Long descriptions are tedious. If you cannot describe briefly, you will never describe successfully at all, for people will not listen to you. But a brief description that vividly reports the effect made upon you by something (how it looked or felt or tasted or smelt or sounded) is invaluable. In a story it renders the whole action more vivid. In an explanation it may make all the difference between understanding and not understanding. You know that a picture often makes a story or a chapter in history infinitely more interesting because it is so much more real than the text. So it is with word pictures or descriptions, which can be used where illustrations are out of the question. For with words you can describe a dream, a thought, a smell, a taste, or a feeling. The *word* is indeed the important element in describing. You cannot describe well without the best use of words.

Examine the following word pictures and descriptive explanations. Do you get a complete and accurate picture in each case? Could you make a figure or a plan of the things described?

The Van Tassel Farm

From Washington Irving's The Legend of Sleepy Hollow

Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the

banks of the Hudson, in one of those green, sheltered, fertile nooks, in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well, formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm: the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling and cooing and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, whence sallied forth now and then troops of sucking-pigs, as if to sniff the air. A stately squadron of snowy geese was riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard; and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart — sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye he pictured to himself every roasting-pig running about with a pudding in its belly and an apple in its mouth; the pigeons were snugly put to bed in a comfortable pie and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy, relishing ham; not a turkey but he beheld daintily trussed up with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

Havana

From Amos J. Cummings' Letters from the South

The view was enlivening. The Prado was bathed in the effulgence of electric lights, and the statue of Isabella adorning the oblong park fronting the hotel looked like an alabaster figure. All was life and activity. A cool breeze came from the ocean. A stream of well-dressed ladies and gentlemen poured along the Prado — dark-eyed señoras and señoritas with coquettish veils, volunteers, regulars, and civil guards, in tasty uniforms, and a cosmopolitan sprinkling of Englishmen, Germans, French, Italians, and other nationalities, Americans being conspicuous. Low-wheeled carriages rattled over the pavements in scores, many filled with ladies en masque, on their way to the ball. Occasionally the notes of a bugle were heard, and anon the cries of negro newsboys, shouting "La Lucha!"

The Hyena's Howl

From T. DeWitt Talmage's Sermons

In our tent in Palestine tonight I hear something I have never heard before and hope never to hear again. It is the voice of a hyena amid the rocks nearby. When you may have seen this monster putting his mouth between the iron bars of a menagerie, he is a captive and he gives a humiliated and suppressed cry. But yonder, in the midnight, on a throne of rocks, he utters himself in a loud, resounding, terrific, almost supernatural sound, splitting up the dark into a deeper midnight. It begins in a howl and ends with a sound something like a horse's whinnying. In the hyena's voice are defiance and strength and bloodthirstiness and crunching of broken bones and death.

Practice

1. Select from the newspaper and from poster advertisements descriptive words and passages. Tell what they add in each case.

2. Point out descriptive passages in the stories on pages 31 to 63, and in the poems on pages 68 to 79. Tell what they add in each case.

3. Write descriptions of one or more of the following for the *Lost Column* in the newspaper. Be sure to point out the particular marks by which each may be recognized, and be as brief as you can.

A dog	A piece of clothing	A pocket book
A cat	A piece of jewelry	A horse
A hat	An automobile	A walking stick

THE CADDY

4. Imagine that you have found something. Write a description of it to be inserted in the *Found Column* of the newspaper.

5. Jim Blank is suspected of a bank robbery. You know him well. Write a brief description of him that will enable those who do not know him to identify him on sight.

6. Write brief word pictures of certain members of your class without giving their names. See if the ones you have in mind are recognized from your description.

7. Make a list of the important things you see when you look out of your window.

8. Make a list of words that describe accurately different sounds you have heard; different odors; different tastes; different sensations of touch.

9. Word pictures are frequently made particularly clear by means of comparisons — "the table was shaped like a T," "the field looked like an A," "the bay was shaped like a fish-hook," "the base-ball *diamond*." Let us imagine that you have a friend who has never seen an automobile. Describe one to him, using as many comparisons as you possibly can.

10. Write a description of the caddy portrayed in this picture.

SECTION TWENTY-SEVEN

Planning a Description

Whether a description be long or short it must be presented in an orderly way, if it is to be clear. What order you shall choose for your plan depends a great deal upon what you are proposing to describe, whether view or person or object. But there are several general principles that are applicable. There is the *point of view* from which the writer looks as he describes; there is the *general appearance* of the whole; there are the *particular details;* and there is frequently the *impression* made upon the writer. Most descriptions follow this order, though not always closely. Read the two below and note the plans made from them:

From My Study Window

From Nathaniel Hawthorne's Mosses from an Old Manse, *Chapter I*

There could not be a more somber aspect of external nature than as then seen from the windows of my study. The great willow tree had caught and retained among its leaves a whole cataract of water, to be shaken down at intervals by the frequent gusts of wind. All day long, and for a week together, the rain was drip-drip-dripping and splash-splash-splashing from the eaves and bubbling and foaming into the tubs beneath the spouts. The old, unpainted shingles of the house and outbuildings were black with moisture, and the mosses of ancient growth upon the walls looked green and fresh, as if they were the newest things and afterthought of Time. The usually mirrored surface of the river was blurred by an infinity of raindrops. The whole landscape had a completely water-soaked appearance, conveying the impression that the earth was wet through like a sponge; while the summit of a wooded hill, about a mile distant, was enveloped in a dense mist, where the demon of the tempest seemed to have his abiding-place, and to be plotting still direr inclemencies.

From My Study Window

I. General view
   - *A.* The outside view
   - *B.* Somber aspect

II. Particular view
  A. The willow-tree cataract
  B. The splash and the drip
  C. The buildings made black
  D. The mosses made green
  E. The blurred river

III. Impression
  A. Water-soaked landscape
  B. As if there were a demon of the tempest

THE SCHOOLROOM

From Charles Dickens' DAVID COPPERFIELD, *Chapter V, Volume I*

I gazed upon the schoolroom into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room, with three long rows of desks, and six of forms, and bristling all around with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

THE SCHOOLROOM

I. General appearance
  A. Forlorn and desolate
  B. Size and furnishing

II. Details
  A. The scraps of copy-books
  B. The dirty floor
  C. The mice
  D. The bird
  E. The smell
  F. The splashes of ink

In the very first sentence, Hawthorne tells whence he is viewing the scene. He gives, in other words, his *point of view*, and states in his word picture only what can be seen from that place. This limits the picture. It serves as a frame beyond which nothing can be seen. The camera takes in a picture from a certain point of view. The eye is a kind of camera, but it may glance from place to place and take in bits here and there. The person viewing a scene may walk about and take in the view from many angles. If this is done, it should be indicated in the word picture by such words or phrases of transition as, *to the right, looking now here, on that side, above, below, across*. By the use of such terms as these it is possible, for instance, to lead a person through a rambling old house and give an accurate interior picture of it.

This human camera, the eye, is able to put feeling and imagination into a view. It has the power to select from a scene those things that interest it. The camera, on the other hand, must picture everything that comes before it. Both the eye and the camera, however, are able to picture motion, to present moving pictures. The action in a parade, a race, a fight, may be pictured both by means of words and by means of the screen. The ordinary photographer's camera pictures only "still life," such as a landscape. It can only suggest reports from the other senses, such as sound, smell, taste, and touch. The moving-picture camera pictures both still life and life in action. The word picture does more than this: it describes moods, manners, emotions, interests, as well as the merely external things caught by the camera.

Practice

1. Plan and write brief descriptions of some of the following:

A barn	A snowstorm	An old road
A house	A shower	A high building
A cellar	A news stand	A particular view
My room	A shop window	A lively playground

2. Write brief descriptions of some of the following. Make your pictures as appealing as possible by means of little touches that a camera could not get.

A huckster's cart
A street organ
A plow
A disorderly room
A dinner table
A swimming pool
A busy man's desk
A dark alley

3. Write a little description of the interior of your school building, of a trip through your town, or of something else in which a moving picture or view is necessary. Indicate changes in your point of view as you pass along. Make each change of position have a definite purpose in the picture as a whole.

4. Write a description of an automobile or of a horse and wagon, first, standing still, then, in motion. What words, used in your first picture, are valueless as aids in your second? Explain.

5. Suppose you were explaining to a carpenter how you want your room or your house or your school remodeled. Could you make your plans clearer to him by inserting description here and there? Just where and how? Write your instructions for him.

6. Explain all the ways in which a word picture differs from a photograph. Explain how a moving picture of a Fourth of July parade differs from your impression of the same parade as you watch it from a window.

7. Select pictures in this book in which appeal is made to the five senses, — smell, taste, hearing, touch, sight. In each case express the appeal in the best words you can think of.

8. A tableau is a picture-like scene represented by motionless persons in a suitable setting. Perhaps you have seen a group of ball players come to a standstill in a momentary dispute. They formed a tableau — the batter's hand was raised; the catcher was on guard; the umpire was defending his decision. Then, after the difference was settled, the game went on. With this in mind imagine yourself a word photographer. Picture one or more of the following in tableau, as "still life." Then picture the scene that follows "the click of the camera." The drawing opposite may be suggestive.

In our classroom
In swimming
The delayed procession
At dismissal time
In trouble, and out
A balky horse

"OUT!"

"A painted ship upon a painted ocean"
Jim's dose of medicine, before and after taking
When the car suddenly stops

9. Describe one of the following so that a person who has never seen it will have a good idea of it. Perhaps it may be well to put your description in the form of a letter to be sent to some one in a foreign place. Remember what was said about the use of comparison on page 220, exercise 9.

Our new baby grand	An elevator
The three-cent stamp	A milk can
The pay-as-you-enter car	Our automobile
A delivery wagon	Our house

10. Imagine yourself in one of the following situations. Describe what you see and what your feelings are. A little study of geography or some other subject in connection with the topic you select may be helpful.

On a desert island	Under the sea
Wrecked in mid-ocean	From Mont Blanc
From an airplane	Thirty stories above the street
On a cotton plantation	In Iceland
Living in a wigwam	In Mammoth Cave

SECTION TWENTY-EIGHT

Description of People

You may describe an object as merely one of a class of things. The description of a table or a banjo or an automobile may be made a description of all tables or all banjos or all automobiles. In the same way, you may, by describing one horse, picture all horses; by describing one man, picture all men. But if it is your desire, in your description, to make one table or banjo or automobile or horse or man, stand out as distinct and separate from a class, to give the subject of your description special and unique quality, then your undertaking becomes more difficult. You must then describe or, at least, define it as member of a class, and *in addition* point out particularities about it that give it individual character or importance. You must, in short, individualize it.

Description that merely classifies or catalogs is useful and necessary. If you were learning the carpentry trade, for instance, you would need to have the various tools so described to you as to enable you to recognize them on sight. But description of people is usually something more than mere classification, especially as found in the best literature. It almost invariably characterizes. It makes a person "stand out." It suggests what a character is and what he is likely to do, by merely drawing a good word picture of him.

As a rule, personal descriptions in literature are presented in one of two general ways: Sometimes the subject is described "all at once" and in detail in a straightaway passage of considerable length; sometimes the subject is described by means of little pictorial touches inserted here and there throughout a story. Scott and Dickens and Stevenson make use of both methods, and so do many present-day story writers. In short stories, personal pictures are more frequently presented by means of pointed descriptive phrases that are rich in suggestion. Such quick or stenographic pictures as the following are worth more, both as description and as characterization, than a whole descriptive page could be in each case:

A queen with a *fair face* and a king with a *large jaw.*

Mrs. Fezziwig then entered — one *vast substantial smile.*

There arranged themselves in front of the schoolmaster's desk, half a dozen *scarecrows out at the knees and elbows.*

Good examples of quick description, both of individual appearance and of scene, are to be found in Tennyson's *Eagle:*

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

In preparing a long, solid-set description of a person, plan your work very much the same as you would do if you were planning the description of a scene (see page 221). But aim to embody in it some such telling descriptive phrases as those above given. It is very often the happy and telling pictorial detail that counts, rather than the plan, when you come to describing people.

The first plan below indicates a personal description that catalogs or "inventories" the mere details of appearance. The second plan implies characterization through the medium of description.

(1)

I. *Point of view* — A short distance in front of subject

II. *Purpose* — To show what a fine physical type he is

III. *Glance* —
- *A.* Height
- *B.* Weight
- *C.* Carriage

IV. *Details* —
- *A.* Head
  - 1. Facial features
- *B.* Neck
- *C.* Shoulders
  - 1. Broad
  - 2. Muscular
- *D.* Arms
- *E.* Body
  - 1. Athletic
  - 2. Slender
  - 3. Well-proportioned
- *F.* Legs
- *G.* Feet

V. *Impression* — A vigorous, healthy, well-set-up young man

(2)

I. *Point of view* — Sitting opposite the subject at his desk

II. *Purpose* — To show that he must be a difficult man to work for

III. *Glance* —

A. The stoop
B. The scowl
C. The voice

IV. *Details* —

A. The stoop
1. Bent over desk
2. Unable to straighten

B. The scowl
1. The drawn face
2. The wrinkled brow
3. The embittered eye
4. The curled lip
5. The stubborn chin

C. The voice
1. Gruff
2. Uncontrolled
3. Forbidding

V. *Impression* —A disagreeable, Scrooge-like man to be obliged to deal with

PRACTICE

1. Tell in not more than five or six sentences the appearance of one of the following. Suggest characteristics by your word pictures.

Your mother	Your sister	Your teacher	Your dog
Your father	Your friend	Yourself	Your cat

2. Write, in not more than five or six sentences, a descriptive impression of one of the following:

A tramp	A hen protecting her chickens
A newsboy	A duck in water
A wet dog	A duck out of water
A lost child	A girl crying over a failure
An organ grinder	A frightened horse

3. Describe by means of a short phrase the face of each one of the following:

(1) A clerk just making a sale
(2) A fisherman just hauling in a fish
(3) A boy just notified of 100 per cent
(4) A girl just notified of 100 per cent
(5) A thief just caught by a policeman
(6) A thin man just before sneezing
(7) A fat man just after sneezing
(8) A boy about to play a trick
(9) A dog that has just heard an interesting noise

4. Describe the interior of a room or a house so that the reader can tell what sort of person the occupant is.

5. From your reading about some character in history or literature write a brief picture of him. Perhaps it is Shylock or Cæsar or Roderick Dhu, or Washington or Lincoln or Grant.

6. Write brief pictures of several of the following. Make each picture reveal character.

Sister, playing the piano	Mother, sewing
Teacher, taking the roll	Father, reading
Tom, driving	Conductor, collecting fares
Brother, at dinner	Mary, doing her hair

7. Write a brief description of an old person. Then write a description of this person as you imagine he or she must have been many years ago.

8. Write a brief description of a fox, a rabbit, or a squirrel, so that the animal will appear to have human understanding and emotion.

9. Select from the stories (pages 31 to 52) and poems (pages 68 to 79) phrases and sentences that both picture and characterize persons.

10. Write a still-life picture of a person in a mood suggested by one of the following. Then write a picture of the same person in action:

"blue"	disgusted	fretful	"peppery"	serious
calm	disturbed	hurt	preoccupied	stubborn
cold	domineering	lonely	quizzical	unreasonable
courageous	gay	nervous	sad	vexed
disagreeable	fickle	patient	sullen	vacillating

SECTION TWENTY-NINE

Poetry That Explains and Describes

Read the following poems and be able to talk about each one before the class. Note the use of description and explanation in each.

It Couldn't Be Done[1]

From Edgar A. Guest's Breakfast Table Chat

Somebody said that it couldn't be done,
But he with a chuckle replied
That maybe "it couldn't," but he would be one
Who wouldn't say so till he'd tried.
So he buckled right in with the trace of a grin
On his face. If he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it.
With a lift of his chin and a bit of a grin,
Without any doubting or quiddit,
He started to sing as he tackled the thing
That couldn't be done, and he did it.

There are thousands to tell you it cannot be done;
There are thousands to prophesy failure;
There are thousands to point out to you one by one
The dangers that wait to assail you.
But just buckle in with a bit of a grin;
Just take off your coat and go to it;
Just start in to sing as you tackle the thing
That "cannot be done," and you'll do it.

[1] Used by permission of the author and of the Reilly-Britton Company.

The Blind Men and the Elephant. A Hindoo Fable

John Godfrey Saxe

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The *First* approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me! but the Elephant
Is very like a wall!"

The *Second*, feeling of the tusk,
Cried, "Ho! what have we here
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear!"

The *Third* approached the animal,
And happening to take
The squirming trunk within his hands
Thus boldly up and spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

The *Fourth* reached out an eager hand,
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he;
"'Tis clear enough the Elephant
Is very like a tree!"

The *Fifth* who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;

Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"

The *Sixth* no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right
And all were in the wrong!

Loyalty Day

Oliver Opdyke

Talk about the melting pot—
Eh?
What?
Say!—
I've been out on the Avenue
Watching the boys in dress review,
And take it from me,
They're winners—see?
Now I know
That Kaiser Bill
Hasn't a show
In this world spill!
Listen—
Russian, Greek, Norwegian, Lap,
Dutchman, German, Austrian, Jap,
Spaniard, African, Persian, Mede,
Dane, Hungarian, Serbian, Swede,
Turk, Armenian, Finn, Chinese,
Moor, Australian, Portuguese,

Scotchman, Irishman, Englishman, Jew,
Frenchman, Swiss, Italian, too—
All these and more
The colors wore,
Shoulder to shoulder in khaki and blue,
Marching away their bit to do—
Welded unanimous, heart and voice,
One for America, Land of their Choice.
Talk about the melting pot—
Eh?
What?
Say!—
Who fights America fights himself
Whether it be for power or pelf;
All of the nations in one is She,
The best and bravest in pedigree—
See?

Notice the casualty list today?—
Eh?
Say!—
Listen—
Of course there's Jones and Smith and Brown,
But there's also Galletti and Volf and Fowne,
Ernest, Zimonides, Jansen, and Flynn,
Nelson, Raebourne, Bergstrom, and Quinn,
Ohlsen, Pulatsky, Levy, and Cohn,
Ah Sin, Nara, DeVeau, and Doane,
Ezra, Sharp Eagle, Gyori, and Oom,
Jacquem, LeFevre, Lisholz, and Van Vroom—
And these are only a few of those
Who have been shot down by the Teuton foes,
Who've bled in the fray
For the U. S. A.—
Say!
War with its myriad-murderous shocks
Is more or less of a paradox,
When men of all breeds are thus arrayed
Against their brothers to bear the blade—

When Greek meets Greek,
And Jones meets Jones,
Mere vengeance to wreak
On each other's bones!
Talk about the melting pot—
Eh?
What?
Say!—
If one of the nations so loses its mind
As to want to lick all others combined,
Why, Uncle Sam's right on the job
To play some very particular hob—
His sons are back of him to a man—
A mixed but undefeatable clan!
And it seems to me
That his stock must be
A sort of racial strategy—
See?

Mr. Nobody

Author Unknown

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody's house!
There's no one ever sees his face,
And yet we all agree
That every plate we break was cracked
By Mr. Nobody.

'Tis he who always tears our books,
Who leaves the door ajar,
He pulls the buttons from our shirts,
And scatters pins afar;
That squeaking door will always squeak
For, prithee, don't you see,
We leave the oiling to be done
By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soil.
The papers always are mislaid,
Who had them last but he?
There's no one tosses them about
But Mr. Nobody.

The finger-marks upon the door
By none of us are made;
We never leave the blinds unclosed,
To let the curtains fade.
The ink we never spill, the boots
That lying round you see
Are not our boots; they all belong
To Mr. Nobody.

SECTION THIRTY

Clearness through Words

In the chapter on Interest you have already learned how important the choice of words must always be if you set out to be *interesting*. But now it must be apparent that for *clearness* the choice of the right word is even more important. Thanks to your studies, your reading, and your conversation, you are furnished with a good vocabulary. But, in endeavoring to explain or to describe, you must have felt how difficult it is for the writer or the speaker who is not possessed of the right words. With the importance of words brought home to you by experience, consider, then, their nature and service a little more closely.

To be clear, you must, whenever possible, *use simple words*. It is a good rule to avoid a long or a high-sounding word, when a modest little one will do. "The fire heroes extinguished the conflagration" is not nearly so clear or so effective as "The firemen put out the fire."

Words should be *exact* and *precise* in the meanings they convey. If they are not, they will leave a confused impression upon the one who hears or reads them. To some girls and boys nearly everything that happens is *nice* or *awful*. Both these words are proper only when used in proper relations. There is no such thing as an *awful lesson* or a *nice game*. These expressions are not exact for the reason that *awful* and *nice* do not mean what they are intended to convey. By the "awful lesson" is probably meant a *long* or a *difficult* lesson, but *awful* does not mean either *long* or *difficult*. *Nice* does not mean *interesting* or *successful*, yet such a meaning is evidently implied by the above expression. Study word meanings exactly. However small your vocabulary may be, see to it that you can use the words you own, with exactness and precision.

Some words are general in meaning; others are special. *Athletics*, for instance, is a general word. It includes a great many different kinds or classifications: *baseball*, *football*, *handball*, *tennis*, *running*, *swimming*, *hockey*, and so forth, are all names of special games belonging to the general word *athletics*. Now, the general word *athletics* is valuable. You could not get along without it in talking about school sports. But whenever possible use special words, for they convey a far clearer and far more definite meaning than general terms. You may have heard the expressions, "Give me the particulars," "Give me the details." These are simple, everyday requests for special words rather than general ones.

It is important to remember that special words can be drawn out of general ones very much as the links of a telescope are drawn out from one another. The word *structure*, for instance, is a general word. *Building* is a little more special. *House* is still more special; the word picture is beginning to gain definite shape in our minds. *Dwelling* is more special than *house*. *Home* and *cottage* are more special still. These last are genuine picture

words. Indeed, most special words have a power to picture that general words do not possess.

And this suggests another useful distinction in words. All words *name* something definite—*honor*, *machine*, *fireside*, *home*, *appendicitis*, *crawling*, *blue*. Each of these names a thing, a quality, a condition, an action. But many words not only name, they *carry associations with them* and so stir the feelings. In the list above, *fireside*, *honor*, *home*, are all charged with associations and stir our emotions. *Appendicitis*, *blue*, *machine*, *crawling*, do little more than name. Compare *home* with *residence*, or *fireside* with *vestibule*, and the difference will be apparent. The first are rich in association, the second are names merely. Words that carry associations with them are very much more pictorial than words that merely name.

The distinction between *general words* and *special words*, and between *name words* and *association words* is most valuable in description, in story, and in poetry, where writing must be vivid if it is to depict clearly the scene, the event, or the emotion that is revealed.

PRACTICE

1. Select six association words from some poem in this book. Explain why they are association words. Give other words for them meaning almost the same thing and conveying no association at all.

2. Select six special words from some story in this book. Make each one more special. Give the most general word you can think of for each one.

3. Examine the following word groups. What is the difference in meaning among the words in each group? After you have thought about them and discussed them with your classmates, consult the dictionary:

(1) Love, affection, esteem, regard, devotion
(2) Think, reason, calculate, guess, imagine, suppose, fancy
(3) Good, kind, wholesome, generous
(4) Honest, trustful, frank, candid, genuine
(5) Awful, dreadful, terrible, fearful, frightful, horrible
(6) Pretty, lovely, handsome, beautiful, attractive
(7) Rattle, chatter, blurt, gabble, gossip, tattle, prattle

(8) Fierce, ferocious, furious, impetuous, dangerous
(9) Fraud, cheat, deceit, trick, imposture
(10) Free, clear, exempt, independent, unchecked, at liberty

4. Compose sentences illustrating the correct use of the words in each of the following groups:

(1) Ancient, antique, old-fashioned
(2) Answer, reply, retort
(3) Defeat, loss, ruin
(4) Neglect, default, carelessness
(5) Politeness, courtesy, manners
(6) Postponement, adjournment, delay
(7) Remain, stop, stay
(8) Spectator, auditor, participant
(9) Success, victory, achievement
(10) Trade, employment, profession

5. Supply special words for the following general ones:

animal	literature	stone	word
exercise	sound	water	work

6. Select as many special words as possible, principally verbs, adverbs or adjectives, to describe each of the following:

brook	dancing	morning	store
crying	darkness	music	storm

7. Perhaps you know some one who has a peculiarity in manner or dress or action. Describe him in a few brief sentences, using as many special words as you can. Make them as pictorial as possible.

8. The following phrases suggest pictures. Express each one in general terms carrying no special association with them.

A romantic moonlight night
A meadow bedded with buttercups
A rambling, scrambling river
A roaring, rushing, swirling, swishing cataract
A hobbling, hampered cripple
A shambling, staggering drunkard
A tiny, tiptoeing maiden

9. Explain in general terms, to your father or mother perhaps, just how your school program is arranged. Then explain it in particular terms to a young person of your own age who is attending another school. Point out the differences between the two explanations.

10. Explain why the following expressions are not exact and precise. Convert each one into an exact and precise form.

I am awfully tired
I am starved to death
This cake is perfectly lovely
Isn't she just too perfectly dear?
It's a terribly hot day
What a horrible time I had!
The concert was colossally excellent
Scott's novels fascinate me

11. Are the following words special or general? Explain each one.

artifice	clenched	lull	scraggly
broncho	guttural	lilt	tremolo
bristling	gringo	quivering	whimpering

12. In the three pen pictures below tell how much depends in each case upon the use of words. Restate each stanza in your own words.

CARGOES

John Masefield

Quinquireme[1] of Nineveh from distant Ophir
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.[2]

Dirty British coaster with a salt-caked stack
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

[1] A galley having five pairs of oars.
[2] A former Portuguese coin worth about $6.50.

THE TRAIL BLAZERS

13. The scouts are having a fine time. Are they blazing a trail, or studying trees, or getting ready to pitch camp? Tell your classmates just what you see in the above picture. Have them note the special words you are obliged to use. It may be interesting to connect this picture with the one on page 185. Perhaps the selection on page 184 may also be related.

SECTION THIRTY-ONE

Clearness in Speaking

Most of what has been said in the previous sections applies to speech as well as to writing. But there are certain hindrances to clearness that belong particularly to speech. Mispronunciations, as pointed out in section 12, page 94, may often interfere with the attention of an audience, but a single mispronounced word in a sentence is by no means so serious an obstacle to clearness as are frequent misconstructions. Furthermore, the ear is

not so sensitive, as a rule, to mispronunciation as it is to bungling construction and common errors. Cultivate an ear for correct English. To listen well almost invariably means to speak well. See to it that your spoken sentences are clear in form and construction. Do not confuse your listeners by keeping them in doubt as to the connection and the relation of your ideas.

1. Do not string all of your ideas together by means of *and* or *but*, or *and–a* and *but–a*, and thus make extremely long sentences. This is a common mistake in the speech of young people, and there is none that is more confusing to an audience. Let those to whom you are speaking *hear* your periods; make them conscious of the beginning of new sentences in your speech. Make your sentences short and keep them distinct from one another.

2. Do not begin to talk with *well* or *well–a*, *why*, *now*, *say*, *listen*. They are signs of hesitation, but they do not cure hesitation. If your words do not flow rapidly, allow yourself brief silences. There is no harm in occasional silences in conversation. Indeed, they are to be cultivated, for they give your hearers time to digest what you have said, and they give you time to form clearly what you wish to say.

3. When you are asked *why*, do not answer *because*. In ordinary conversation oftentimes a word or a phrase is all that may be required for complete answering. But when you wish to convey information, it is better to put your answers, however brief, in complete sentence form.

4. Do not insert a superfluous *he* or *she* or *they* or *then* in your spoken sentence. The word *they* in *The girls they went* is unnecessary and therefore confusing. One subject for *went* is sufficient. This "double-subject" misconstruction is peculiarly an oral one; it rarely occurs in writing.

Then used between the subject and predicate may quite properly indicate time. But some speakers overuse it, as, *He*

then went home and they then talked about him. It is likewise frequently overused at the beginning of a sentence, as, *Then he went and then they began to talk about him. Then Father left.* Use this word only when it is required by the meaning.

5. Guard against the following common errors. They are more likely to occur in speech because the ear very frequently passes what the eye would hold up. "It doesn't sound right" should be as important a guide as "It doesn't look right":

(1) Do not use *here* or *there* after *this* or *that*, as, *This here book, That there desk. Here* and *there* are adverbs and cannot modify nouns.

(2) Do not use *ain't*, or the worse form, *hain't.* They are slovenly contractions for *am not, are not, is not, have not,* that have never been accepted by good speakers.

(3) Do not use *don't* with a singular subject, as, *He don't. She don't. It don't. Don't* is a contraction of *do not. He do not* sounds absurd, yet this is just what is said when *he don't* is used. *Doesn't* is the proper form to use with a singular subject, as, *He doesn't. She doesn't. It doesn't.* This is one of the most common errors in English speech. It does not occur so frequently in writing.

(4) Do not use the double negative, that is, do not use the word *not* or its equivalent twice in the same sentence. In *I haven't none*, for instance, *none* expresses a negative as also does *n't* in *haven't.* The sentence therefore does not express the meaning intended. *I haven't any* or *I have none* is the correct form for the meaning to be conveyed. This error is likely to be made with the contractions *haven't, hasn't, hadn't, isn't, aren't, can't, don't, doesn't, won't.*

(5) Do not use the present tense of *come* for the past *came*, and do not use the past participle of verbs for the past tense, as *begun* for *began, sung* for *sang, done* for *did, drunk* for *drank, swum* for *swam. She came home last night,* not *She come home last night.*

I did it this morning, not *I done it this morning*. Make a list of your troublesome verbs and study the proper use of each in this respect.

(6) Do not use a singular subject with a plural verb or a plural subject with a singular verb. *Each*, *every*, *any*, used either alone or in combination, are singular and require singular construction. In a sentence having a singular subject there may be a plural noun just before the predicate that will mislead a speaker into using a plural verb. In *One of the fellows was going*, *one* is the singular subject of the predicate *was*. But the plural noun *fellows*, coming directly before *was*, may easily cause such a mistake as *One of the fellows were going*.

Practice

1. It is not pleasant to criticize unfavorably, yet such criticism is oftentimes most helpful. Moreover, it may be offered in a kindly spirit. Select from the speech of your classmates such errors as you can note, and correct them.

2. Favorable criticism is quite as valuable as unfavorable, and it is certainly pleasanter to make. Select from the speech of your classmates and teachers specimens of speech that stand out as being excellent models to follow.

3. Tell what is wrong with each of the following sentences. Then express it correctly. Depend upon your ear as far as possible both in noting the error and in correcting it.

(1) This here book ain't no good
(2) He don't study hard enough
(3) When we arrived the music had began
(4) Every one of the girls have passed
(5) His mother rushed to meet him when he come in
(6) I haven't seen nothing of him all day
(7) John together with Sam and George are going to the picnic
(8) They have came with your trunk
(9) She don't think that he sung well
(10) None were there to do nothing for him when the accident occurred

4. Use some of the following subjects for brief talks before the class. Criticize one another helpfully as to the faults in speech discussed in this chapter.

Being kept in	Nervous!
Bluffing	Pupils' English
Doing the dishes	Seeing mistakes
Hearing mistakes	She forgot!
Home English	Speaking and writing
Making a frock	Teacher's English
Marks	Tending to the furnace
My speech troubles	Your speech troubles

Explanation of a problem in mathematics
Explanation of an experiment
Explanation of *don't* and *doesn't*

5. The ideas in the following sentence groups are strung together by *ands* and other connectives. Read them aloud to your class, omitting needless conjunctions, and indicating by your voice where sentences should begin and end.

(1) Minnetonka means Happy Laughter and the Law of the Fire says "Be Happy" and I have tried to earn my right to this name by washing the dishes every morning for two weeks and being happy while I was doing it, and so as my symbol, I have chosen the Black-Eyed Susan because I have brown eyes and because the yellow of the petals stands for sunshine and I want sunshine in my eyes for every one.

(2) A group of school girls took up national service as the basis for their weekly program and one meeting was given over to the study of conservation, each girl bringing in brief reports on the conservation of streams, birds, and trees, and then another evening was spent in learning genuine Indian songs which were sung at every meeting and a third evening was planned for the telling of Indian legends which the girls had read during the week.

(3) The scout's badge is not specifically intended to represent either the fleur-de-lis or an arrowhead, although it resembles both, but it is a modified form of the sign of the north on the mariner's compass which is as old as the history of navigation for the Chinese claim its use among them as early as 2634 B.C. and we

have definite information that it was used at sea by them as early as 300 A.D. and-a Marco Polo brought the campass to Europe on his return from Cathay and the sign of the north on the compass gradually came to represent the north and pioneers, trappers, woodsmen, and scouts, because of this, adopted it as their emblem but through centuries of use it has undergone modification and-a so now then we have taken its shape as that of our badge which is further distinguished by a shield and the American eagle superimposed.

6. Imagine yourself a manager or a salesman. Talk to your classmates in clear-cut English upon some of the following subjects, trying to prevail upon them

(*a*)	(*b*)
To attend a certain game	To buy the school paper
To give money for a worthy cause	To buy a certain kind of sweater
To enter a contest	To buy a school pennant
To join a school club	To buy a school cap
To contribute money for a gift	To buy a certain emblem, such as pin or buckle

7. Read the following story to your classmates in two ways: first, in one even monotonous tone; second, with expression. Ask them to tell you what was gained by your second reading.

The ground of a certain rich man brought forth plentifully: and he reasoned within himself, saying, What shall I do, because I have not where to bestow my fruits? And he said, This will I do: I will pull down my barns, and build greater; and there will I bestow all my grain and my goods. And I will say to my soul, Soul, thou hast much goods laid up for many years; take thine ease — eat, drink, be merry.

But God said unto him, Thou foolish one, this night is thy soul required of thee; and the things which thou hast prepared, whose shalt they be? So is he that layeth up treasure for himself, and is not rich toward God. *From the* NEW TESTAMENT, *Luke* xii : 16.

8. The following are answers to questions. State them more clearly. Construct the question for which each is an answer.

(1) Why, it flows southward practically the whole length of the country, and then it forms a delta, and then flows into the Gulf of Mexico.

(2) Well, if you haven't any rudder don't turn your head around all the time to see where you are rowing, but fix your eye upon some definite object ahead and-a keep your boat moving in that relation to it that will take you where you want to go.

(3) Say, when you scull a boat you propel it by a single oar at the stern and you should have a rowlock or a semicircular scoop at the stern and you propel the boat by working the oars at the stern obliquely from side to side.

(4) Listen, if your clothing should catch fire do not run for help as this will fan the flames but lie down and roll up as tightly as possible in an overcoat, blanket, rug, or any woolen article but if nothing can be obtained in which to wrap up, lie down and roll over slowly at the same time beating the fire with the hands.

9. Answer each of the following questions in two or three clear sentences. Start with a definite, complete statement, not with *because*, *why*, *well*, or any other superfluous word. What would you do if fire broke out in school? Why is New Orleans an important city commercially? What different routes could you take to go from New York to Seattle?

10. Read the following conversational poem to your classmates in such a way as to make the meaning of it quite clear:

THE PARLEY OF THE PLURALS
Oliver Opdyke

A small group of words got together one day,
And lamented their fate in the following way —
"If *ox*," said *box*, "is in plural called *oxen*,
I'm sure I don't see why I shouldn't be *boxen*."
"And if *tooth*," said *booth*, "is in plural form *teeth*,
Then why in the world shouldn't I be called *beeth?*"
"If *mouse*," said *house*, "must be pluralized *mice*,
'Twould be simple and easy to change me to *hice*."
"And likewise," said *grouse*, "if *louse* be called *lice*,
'Twould be nice, 'twould suffice, to call me plain *grice*."
"Yes, yes," laughed *lie*, "and if *die* is made *dice*,
Why, of course, I'm the one to be turned into *lice!*"
"If *man*," pined *pan*, "is converted to *men*,
I really should change, not to *pans*, but to *pen*."
"Quite so," approved *fan*, *ban*, and *can*, with a shout,

"And we should be *fen*, *ben*, and *cen*, without doubt."
"If *foot*," said *boot*, "meaning two, becomes *feet*,
Then two of me certainly ought to be *beet*."
"If a *he*," sulked *she*, "is *he*, *his*, and *him*,
I should really prefer to be *she*, *shis*, and *shim*."
"If *that*," growled *hat*, "is sometimes writ *those*,
'Tis a very good reason for writing me *hose*."
"You're right!" said the *cat*, *bat*, and *rat*. "We propose
That we follow the rule and be *cose*, *bose*, and *rose*."
"Very good," echoed *bliss*, "and if *this* may be *these*,
It naturally happens that I should be *blese*."
And so they went on till their mothers came in
To quell, if they could, the deafening din:
"Be proud to be different," they urged them, quite cool,
"You can't be distinctive if patterned to rule —
Our brothers, for instance, are often called *brethren*,
But we never could bear to be mentioned as *methren*."

11. The fleet-footed end on the high-school team has the ball and is making a straightaway dart for goal. In and among his opponents he goes, now dodging, now stooping, now springing like a deer. His zigzag course is guarded as well as may be by his eager colleagues . . . "Down!" Then, higgledy-piggledy, there is a sudden piling-up of entangled arms and legs and bodies.

(1) Explain just how this brilliant sprint was brought to an end, what followed immediately after the tackle, and what it meant to the game.

(2) The mother and the sister of the player who was making the run, saw the game from the grandstand. Explain their feelings and actions at this juncture of the game.

Summary Practice

1. Arrange the following words in related groups. Place an appropriate key-word at the head of each group.

beet, platen, magneto, foolscap, squash, ink, carbureter, vegetable, radiator, mucilage, space bar, pen, lettuce, automobile, eraser, celery, back-spacer, differential, pencil, tomato, book, shift-key, cabbage, supplies, typewriter, blotter, spark plug, eggplant, ribbon, parsnips.

2. In each of the word groups below there is one word that does not really belong in the group. Point out this unrelated word. Then write a general word to "cover" those that are left — a word under which the others could be filed.

(1) hop, skip, run, walk, jump, saunter, stand
(2) see, smell, taste, touch, hear, frown
(3) help, aid, assist, serve, befriend, lose
(4) kind, polite, courteous, mannerly, considerate, bad
(5) Cuba, Iceland, Ireland, Australia, Japan, Russia

3. Of the parenthetical words in the sentences below, select that one in each sentence that is correct for the expression of the idea conveyed by the sentence.

(1) The banker is (noted, notable, notorious) for his benefactions.
(2) (Proceed, precede, continue) with your exposition.
(3) This is the only (practical, practicable) course to adopt.
(4) The employer (refused, declined) to grant the employees' (demands, requests).
(5) The members of the firm had a (splendid, elegant, nice, delightful) time at the ball.

4. Substitute simpler words for those italicized in the sentences below.

(1) *Simultaneously* with the breaking out of the *conflagration* the chief fireman was overtaken by a serious *indisposition*.
(2) The *humanitarian* was *universally* known for his *multitudinous philanthropies*.
(3) He *maintained* his position *indefatigably* by means of *irrefutable* and *indisputable argumentation*.
(4) He received a *communication* regarding the *transportation facilities* of the *belligerent* powers.
(5) Large *mercantile organizations* conduct *colossal negotiations* by means of *epistolary intercourse*.

5. After each of the following supply an adverb that will suggest a kind of motion:

(1) The automobile sped——
(2) The airplane rose——
(3) The horse ran——
(4) The train pulled into the station——
(5) The startled squirrels made off——

6. After each of the following supply an adjective that will accurately describe taste:

(1) The sugar is ——
(2) The grapefruit is ——
(3) The olive is ——
(4) The candy is ——
(5) The orange is ——

7. After each of the following supply a descriptive verb that will suggest a manner of walking or other locomotion:

(1) A tired workman ——
(2) A lively school boy ——
(3) A cautious old lady ——
(4) A culprit being followed by a policeman ——
(5) A young lady in the park on Sunday afternoon ——

8. Write a good complex sentence in answer to each of the following questions:

(1) Why do you like interesting tests?
(2) Which of your studies do you like best?
(3) What is your opinion of the all round, one hundred per cent high-school student?
(4) Do you consider certain kinds of high-school work more valuable than other kinds?
(5) What is meant by HIT THE LINE HARD; DON'T FOUL AND DON'T SHIRK, BUT HIT THE LINE HARD?

9. Make each of the following sentence parts a complete sentence. At the conclusion of this task, the ten completed sentences should constitute a unified and coherent paragraph on A BUSY BUSINESS MAN'S DAY.

(1) .....just as the clock struck nine.
(2) After he had looked over his mail.....
.....with whom he had appointments.
(3) When the eleven o'clock conference was called.....
.....
after which he ate a hurried lunch.
(4) .....while he returned to his office.
(5) As soon as he had dictated an important report.....
.....
(6) When, at four o'clock, the telephone rang.....
.....

(7) .....because of the pressure of business.
(8) .....where he found his time still heavily mortgaged by social duties.

10. In each of the following sentences there is a violation of unity or coherence or general relationship of parts. Rewrite each one, making it a perfect sentence.

(1) This looks as if it were a good location on the map.
(2) They made John Browning the secretary and the treasurer.
(3) He told him that he could not repair the shoes that he had sent to him yesterday.
(4) He came into the business late and he is more familiar with the routine than any one else.
(5) Hoping that he might be promoted and to receive a better salary, he worked untiringly.
(6) You ordered this a week ago and the goods ought to have been called for sooner.
(7) He worked so diligently that by the first of the month a new company was organized.
(8) To be suddenly accused of lack of coöperation and to be called negligent, naturally disturbs one.
(9) You ought to distinctly remember that this article is being offered at a reduced price and which is lower than it has ever been before.
(10) I was handed a new ledger.

11. Write four brief letters:

(1) To A. G. Spalding and Brothers, 518 Fifth Avenue, New York City, requesting a catalog of sporting goods.
(2) To the same firm ordering a sweater through the catalog received.
(3) To the same firm making claim for another sweater, inasmuch as the one sent you was received in bad condition.
(4) To you from the firm making the adjustment asked for in your letter.

12. You bought two novels, two poems, and a play at Brentano's (Fifth Avenue at Twenty-seventh Street, New York City). When the books were delivered at your house, you found that the five books sent to you were different from the ones you ordered — different titles and different authors.

(1) Write a letter of claim to Brentano's. Be sure to use the correct address of this shop. Be sure, also, to give exact titles, with corresponding authors, of the ten books involved in the transaction — preferably, of course, books that you have read in school or out.

(2) Write Brentano's letter of adjustment in reply to your claim.

13. You recently ordered of John Wanamaker (Broadway at Tenth Street, New York City) a number of articles for your desk — blotters, inkwells, pens, penholders, bookracks, stationery, and so forth. The order has been satisfactorily filled with the exception of one article, namely, the stationery. Regarding this, you were evidently not sufficiently detailed in your order to enable the salespeople to fill it intelligently, and additional correspondence is necessary.

(1) Reproduce the Wanamaker letter of inquiry as to kind of stationery you want made — size of sheet and envelope, number of sheets and envelopes, quality and color of paper, and, most important of all, the contents and design of the letterhead.

(2) Write your reply to the inquiry, being specific on all these points. Draw with particular care the exact letterhead. You may use the business and address of a relative for this, or you may imagine yourself actually in business of some kind.

14. Write a descriptive paragraph on each of the following:

(1) The main entrance to your school building.
(2) One of your classrooms with recitation in progress.
(3) Some public place in the neighborhood of your home.
(4) Some person whose appearance is well known to you.
(5) An automobile or other vehicle in motion.

15. Write an expository paragraph in answer to each of the following:

(1) Why is America called "the melting pot"?
(2) What is meant by "civic virtues"?
(3) How are the various parts of a letter arranged?
(4) How is fire-drill conducted in your school?
(5) Why should any one read good books and magazines?

16. Write an imaginative narrative paragraph on each of the following:

(1) What happened to John when he disobeyed.
(2) How Mary won the medal and glorified her school.
(3) A great recitation that you once made.
(4) The most exciting game that you ever saw.
(5) The worst predicament that you were ever in.

SOLITARY HEIGHTS

CHAPTER THREE

HOW TO BE CONVINCING

Introduction

The majority of boys and girls that you know follow leaders. The majority of men and women do this. A very large proportion of the human race is made up of followers. There are comparatively few leaders. But the leaders are leaders largely because they possess the particular quality of convincingness, or its elder brother, persuasiveness. A few, in any movement public or private at any time, are always being followed by many. Sometimes these leaders succeed only in getting a following; sometimes they succeed in making this following do what they bid. In the former case they convince; in the latter, they persuade. You may convince a friend what his duty is, without prevailing upon him to do it. When you have, in addition, made him do that duty, you have then persuaded him.

If you are clear, if you are interesting in your letters, your stories, and your explanations, you will probably be convincing. But *probably* is not a safe word in so important a matter as good writing and good speaking. You must be reasonably interesting in order to convince your friend, in order to make him believe as you do. You must be absolutely clear in order to accomplish that aim. But to be certain of convincing him, you must go beyond interest and clearness to other simple principles that belong particularly to the art of persuasion.

The first of these principles is useful everywhere, but especially in argument. It is *emphasis*. Unity means sticking to the

subject. Coherence means the clearest and most logical order of arrangement. Emphasis means laying stress upon the ideas that are most important in what you have to say.

The other principle of the art of persuasion is the principle that governs argument. If you intend to convince, your facts and reasons must be so planned as to lead to conviction. You must put your writing or your speaking in *the form of argument.* This principle means that planning an argument must be different from planning a story or an explanation. The sections that follow will explain how.

SECTION THIRTY-TWO

Letters That Convince

Read the following letters and discuss them with your classmates. Make a little plan of each letter, showing thereby that a definite aim is achieved by each one.

Lincoln preferred to go about unguarded by an adjutant. He could not be made to realize that he thus exposed himself to assassination. He was much criticized for his attitude

Executive Mansion, January 22, 1862.

Dear Sir:—On reflection I think it will not do, as a rule, for the adjutant general to attend me where I go: not that I have any objection to his presence, but that it would be an uncompensating encumbrance both to him and me. When it shall occur to me to go anywhere, I wish to be free to go at once, and not to have to notify the adjutant general and wait till he can get ready.

It is better, too, for the public service that he shall give his time to the business of his office, and not to personal attendance on me.

While I thank you for the kindness of the suggestion, my view of the matter is as I have stated.

Yours truly,

Abraham Lincoln.

LETTER OF GENERAL RECOMMENDATION

130 Grayson Avenue
Cleveland, Ohio
March 30, 1930

To whom it may concern:

The bearer, Miss Evelyn Saunders, has been employed in my office as general assistant for the past three years. The service rendered by her has been superior in every way. The office has never been so well looked after as since Miss Saunders has been in charge. I regret extremely that she is obliged to make a change now, owing to the fact that she is moving to another city, but I am happy to recommend her as a young woman of unusual excellence and attainment in her line.

Jay S. Kerner

LETTER OF GENERAL RECOMMENDATION

140 Temple Avenue
Louisville, Kentucky
April 30, 1930

To whom it may concern:

The bearer, Master James Doan, has just been graduated from Public School 18, with marks above 90 in all subjects. His record in the school has been superior in every respect. I am happy to be able to recommend him as an excellent young man and to assist him in getting a position that will offer him opportunity for further development. He is sixteen years of age, but he possesses the steadiness of character and the alertness of mind of one of maturer years.

Samuel Arbuthnot
Principal, P. S. 18

LETTER OF INFORMAL RECOMMENDATION

21 Howard Avenue,
St. Joseph, Missouri,
June 30, 1930.

Dear Tom,

Mother tells me that your folks are going to move to St. Joseph this summer. This means that you will go to school here in September. Well, as soon as I heard the good news I thought to myself, "Tom certainly must attend the Davis School."

I'm in my second year at "Davis" now, and I like it better all the time. We have a brand new building with a large gymnasium and a swimming pool. It has the best athletic field in the city. The other schools are all the time wanting to use it. And the principal of "Davis" is a good fellow. He believes the boys should have some fun along with their work. He backs up the teams with his whole heart, goes to every game, and roots along with the rest of us. You'll like the teachers, too. They're *fair*, and I tell you that's a great thing. Don't you think so? They take a special interest in a fellow and follow him up after he leaves. This means a lot to a chap who wants to get on, you know.

Your friend Jack Thompson goes to a school at the other end of the city, the Garfield School, but I hope you won't let him influence you to go there. It will be too far for you to go, for I understand that you are going to live on our block. We beat "Garfield" 40 — 0 last year at football, but the school has no athletic field and the team couldn't get the right kind of practice. Of course, I'm not knocking "Garfield," but "Davis" really is a better school.

Think this over, Tom, and let me hear from you. I hope to see you soon. Give my regards to your father and mother, and to Alice.

Your friend,
James Allison.

P.S. I bet Jack Thompson will write you about "Garfield."

LETTER OF INFORMAL RECOMMENDATION

18 De Kalb Avenue,
St. Joseph, Missouri,
July 3, 1930.

Dear Tom,

Hurrah! You're going to move to St. Joseph, I hear. This is fine. I have already told the fellows at our school about you, and we're all ready to welcome you in September.

You're just the boy for the Garfield School, Tom, and "Garfield" is just the school for you. You'll like the fellows and the teachers both. Everybody at "Garfield" knows how to be a good pal. We've got the best course of study, father says, of any school in this part of the country. I've often heard you say that you want to be a mechanic. Well, here at "Garfield" they find out, as soon as he enters, what a fellow wants to be, and then they make everything he studies tell in that direction. We've got immense manual-training classrooms. Every boy has to know how to make things. I made a table for Mother last winter which is a crackerjack, if I do say it myself. Our school auditorium is the biggest in the city. When a visitor comes here from any other place, why, he always visits "Garfield."

You've heard of Turner, the Minnesota fullback, haven't you? Well, he's an old "Garfield" boy. So is Brooks of Yale, and Watkins of Pennsylvania. You see we go in for athletics a bit too at "Garfield."

Of course our building isn't much to brag about. It's old, but it's still strong, and all right. Besides, it isn't the building that counts: it's what is in the building. "Garfield" is the oldest prep school in this part of the country and it has the best reputation with the big colleges, so what more could you want? You've heard of "Davis," of course. They have a brand new building and a big athletic field, but all they think about at "Davis" is sport. When it comes to real school work, "Garfield" is the place.

Let me know exactly when you are coming and I'll bring the fellows of our club to the station to meet you. Give my best to Sis and all the others. Ask any questions about school you want to. I'll answer.

Yours for September,
Jack Thompson.

NEWSPAPER LETTER

To the Editor of *The Intelligencer:*

The stairs in our school building are so old and shaky that it is dangerous to use them. Five hundred pupils are required to pass up and down them every day, some many times a day. We have on many previous occasions requested our Board of Education to build new stairs in the school. Our parents have protested to the Mayor about the condition. We students are now appealing to the people of the city through such newspapers as *The Intelligencer.* Is it fair to house us in a school building that is unsafe? Is it a credit to the citizens of this city to have their children go to school in a building that the small neighboring town of Furlong scoffs at? Is it a worthy thing for this rich city to do? Won't you help us, please, to make the officials take action?

Pupils of the Morgan Street School
188 West Boulevard
Seattle, Washington

March 12, 1930

NEWSPAPER LETTER

"IT IS ME"

To the Editor of *The New York Times:*

The controversy as to the propriety of using "It is me," instead of "It is I," recently revived by Superintendent Edward J. Tobin of the schools of Cook County, Chicago,

is several centuries old. It arose from the fact that from the earliest times there were in use in the languages of Europe two sounds that served to indicate the person speaking. In English they appear as "I" and "me," the older form of "I" being "ic." Considered etymologically, the correct form is "It am I" and this is the way in which the phrase was used by Chaucer in "The Knightes Tale" (lines 1463 and 1738):

> "Who coude rime in English properly
> His martirdom? forsooth it am not I."

> "I am thy mortal fo, and it am I
> That loveth so hoote Emelie the bright,
> That I wold dien present in hire sight."

And again in "The Schipmannes Tale" (line 212):

> "Up to hir housbond this wif is y-goon,
> And knokketh at his dore boldely.
> 'Quy est la?' quod he. 'Peter! it am I,'
> Quod sche."

Then we have the immortal Shakespeare:

"A foolish knight—that's me!"—Twelfth Night, Act ii., Scene 5, line 87.

In the vernacular of England both "It is I" and "It is me" are used, and "It is me" finds greater favor with the throng. But grammarians are arrayed against it. They insist that one must always say "It is I," never "It is me," and that the same course must be followed with every personal pronoun following the verb *to be* and in apposition with its subject. The same sort of error is made in such a phrase as "She is better looking than me," in which, if the elliptical verb were supplied, the correct construction would readily be seen to be "She is better looking than I (am.)"

Frank H. Vizetelly.

New York City, February 23.

LETTER OF PETITION

Blaine High School
Evanston, Illinois
February 25, 1927

To the Principal
Blaine High School
Evanston, Illinois

Dear Mr. Principal:

In view of the fact that Mr. Jay Ray of the senior class is to speak tomorrow afternoon at two o'clock at the opening of the new city stadium; and,

In view of the fact that Mr. Jay Ray has been a leader in our school, and has thus endeared himself to all of us, and has shown himself worthy of our support and admiration in whatever he undertakes,

We, the undersigned members of the senior class of Blain High School, do hereby petition you for the privilege to attend the stadium exercises at the time above mentioned, and thus be excused from the afternoon session of school work.

Respectfully yours,

FRED TANHAUSEN
President of the Class of 1927
CLARA TOMLINSON,
Secretary of the Class of 1927
(Other signatures follow here)

RESOLUTIONS

WHEREAS, we have learned with deep sorrow of the death on June tenth, of our beloved classmate Harold R. Jacons; and
WHEREAS, we have always regarded him not only as a classmate but as a warm personal friend as well; and
WHEREAS, we have always esteemed him as a loyal and enthusiastic supporter of all school activities as well as a leader in scholarship,

BE IT RESOLVED, that we, his classmates and friends in the Blaine High School, extend to his family our heartfelt sympathy and our deep sense of sorrow at his loss; and,

BE IT FURTHER RESOLVED, that, as a mark of respect for our late friend and associate, we attend the funeral services in a body.

FRED TANHAUSEN
Class President
CLARA TOMLINSON
Class Secretary

Blaine High School
Evanston, Illinois
June 11, 1930

LETTER OF INTRODUCTION

247 Edgewood Avenue
Pasadena, California
November 18, 1930

Dear Mr. Arman:

This letter will introduce to you

Miss Mabel Dennett

concerning whose work I spoke to you last Tuesday at the directors' meeting.

Miss Dennett represents the Roberts Magazine Company, and is eager to hear about your remarkable achievements in connection with airplane mail service. If you do not object, she will develop her little interview with you into a magazine story for early publication.

Miss Dennett and I both very much appreciate your courtesies in this matter.

Cordially yours,
Harold Wainwright

Mr. Philip Arman
444 Fourth Avenue
Los Angeles, California

SALES LETTER

[LETTERHEAD]

Now for the OUT-OF-DOORS! Old Summer's come again, and you're strong for green fields and running brooks, base-ball and fox-and-geese, high-tickly-over and prisoner's base, lawn tennis and the old swimmin' hole.

And along with all of these, and the thousand-and-one other delightful recreations of the good old summer time, goes the bodily equipment for wholesome and enthusiastic participation in outdoor games and sports — we mean the bats and the balls, the mits and the masks, the tennis rackets and the hand-balls, the swimming suits and the surf boards, the running shoes, the cozy-comfy sweaters, and the rough-and-ready caps. We mean EVERYTHING THAT GOES WITH YOU AND SUMMER WHEN YOU BOTH GET TOGETHER FOR A ROLLICKING ROUND-UP OF A TIME.

The enclosed illustrated catalog of our sports equipment goods will please you, we think. And we have supplied it this year with a number of order blanks that make it a very easy matter indeed for you to order anything and everything you desire, without going to the trouble of "sitting down and taking your pen in hand" to write us a formal letter. All you have to do is to cross out or jot in, slip the blank into one of the enclosed addressed envelopes, and presto! almost before you can say Jack Robinson you'll have that new tennis racket or sweater or bathingsuit right in the game.

Whatever the sport you go in for, whatever the equipment you desire for it, you will find that we are able to supply you with every necessity for the game, from the dress of the player to the outfit and set-up and layout of the sport itself. Let us help you, therefore, to enjoy your summer by equipping you from tip to toe, from court to pool, from diamond to gridiron.

Enclosure

COLLECTION LETTER

May Third
1 9 3 1

Mr. Marcus Dahlgreen
333 Bolson Street
St. Louis, Missouri

Dear Mr. Dahlgreen:

Your attention has been previously called to that portion of your account with us that is still overdue.

It is necessary in our organization that our bills be paid promptly at date of maturity, inasmuch as we ourselves have bills to meet, and we cannot meet them unless we are paid what is due us.

Our terms, as you have been informed, are sixty days net, with interest at the rate of six per cent after the expiration of the sixty-day period. These terms are explained to all of our credit customers at the time at which they begin dealing with us.

We feel certain that you have overlooked this little indebtedness to us, and we are hoping that on receipt of this letter you will forward your check for the amount to us, or write us telling us just when we may expect settlement. Our auditors are always greatly helped in their work, if we are able to tell them when overdue bills are likely to be paid.

We enclose a stamped addressed envelope for your convenience.

Very truly yours,
Peter McAllister
for
The Selfridge Company

PMcA/DS
Enclosure

SECTION THIRTY-THREE

Special Letter Cautions

The letters in the foregoing section differ in some respects from those presented elsewhere in this book. *To whom it may concern* is used in a letter of general recommendation instead of the regular form of salutation. The words may all be capitalized but it is better form to capitalize only the first one. *To the Editor of* THE HERALD is used in a letter to a newspaper instead of the regular form of salutation, and the words should be capitalized as indicated. The complimentary closing is omitted from such letters as these. The date in the newspaper letter is always placed in the lower lefthand corner. The signature to a newspaper letter may be genuine; it may be a group signature; it may be a fictitious or an assumed name, such as, *Justice*, *Interested*, *Julius*, *Cit.* The writer of a newspaper letter must, however, always state his exact name and address, preferably in parentheses, at the end of the letter. These will not be published against his wish, but they are required as an evidence of good faith.

The regular letter form is followed in a letter of *special* recommendation. If, for instance, a certain employer were to desire more facts about Miss Saunders (see page 255), he would write to Mr. J. S. Kerner for them. This letter would be called a letter of reference. It may ask in a general way for more information about Miss Saunders, or it may list certain definite questions about her to which Mr. Kerner is requested to write specific answers. In reply to either general or special reference inquiry, Mr. Kerner would write a letter of special or personal recommendation in which he would feel free to go into greater detail regarding the subject than it would be altogether proper to do in a letter of general recommendation.

The writer of a letter of recommendation or of any letter that

calls for a statement of reasons, should be sure to state exact facts. Any overstatement or understatement of the truth in such letters as those in the previous section, is unfair to the one who reads them and to the subject about whom they are written. It is necessary, too, that such letters be definite and to the point. General statements are of no use. It is not sufficient to say that Davis is a better school than Garfield. The respects in which it is better must be indicated. Similarly, every important point at issue between the schools must be mentioned. To omit one just because it may not be favorable to your side is to dodge the argument. Note that Jack Thompson (page 257) dodges the subject of the athletic field. He might have mentioned it very effectively, thus, "Although we have no field at 'Garfield,' yet our athletes lead when they get to college." He could thus have avoided weakening his position.

In any letter that sets forth reasons for or against a certain course of action, the writer should be careful to state these reasons in an emphatic fashion. The strongest reason should be reserved for the last which, in argument, is nearly always the position of greatest emphasis, and the reasons preceding it should build up to this last one. Notice the arrangement in the letters above, particularly in those on pages 254 and 256.

Notice also the arrangement of subject-matter, especially in those containing argument. It is well in all letters in which subject-matter lends itself to tabulation, to make definite listing of content by means of 1, 2, 3, and so forth, or *a*, *b*, *c*. This sort of arrangement always makes a letter easier to read and understand. Note in the sales letter and in the collection letter, that the content unfolds steadily, paragraph by paragraph, and that it is by the careful accumulation of details that the writer has made his points convincing. And in last but most important place of all, note that every letter in the preceding group is written in perfectly courteous and dignified tone.

Practice

Using the letters in Section Thirty-two as models and keeping in mind the above explanation, write some of the letters called for below.

1. There is a very good speaker in your school who has taken many honors. There is a friend of yours who is ambitious but who has never taken any honors at all. In a speaking contest the good speaker is chosen to represent your school. Your friend could not qualify. You are both glad and sorry. Write a letter to some one about it, giving all the details of the situation.
2. Your father insists on taking you to school every morning. He feels it is safer to do so. But you object. You prefer to go alone. Write a letter to some one about this matter, setting forth a number of reasons why your father should not accompany you.
3. Write a letter of general recommendation for one of your classmates. Then rewrite it in special or personal form. Address it to some individual and make it fuller than the general recommendation.
4. Write letters to friends urging them to buy one or more of the following from you: bats, buttons, candy, dresses, gloves, magazines, soap, wagons.
5. Write a letter to a friend in a distant place, to which you expect to move, asking him questions about his school. Make your questions cover all phases of school life.
6. Write a letter to a friend urging him to join some club of which you are a member.
7. Write a letter to your principal setting forth a number of reasons why he should permit your debating team to be excused from the last two recitations on a certain day.
8. Reproduce the principal's reply to your letter, in which he gives reasons for not complying with your request.
9. Write a letter for publication in your school paper in which you set forth reasons why the student body as a whole should attend the last game of the season.
10. Write a letter to a newspaper in your community complaining about the noise outside the school building during school hours.
11. Write a letter to a newspaper in your community thanking it for giving a full account of your commencement exercises, but calling attention to the fact that the name of the head boy in the school is James T. McCorkle, not James T. Marklee.

12. Imagine that you are in camp. Write a letter home telling about your camp life. The picture on page 185 may help you in writing this letter.
13. Write a petition to the mayor of your town or to some prominent school official, asking for a new athletic field or gymnasium.
14. Draw up a set of resolutions signaling the appointment of a favorite teacher to some college position, and expressing regret at his being obliged to leave your school and good luck for his future work.

SECTION THIRTY-FOUR

Official Letters

Letters that are written to and by officials on matters pertaining not so much to business itself as to extra and ultra-routine subjects, are sometimes separately classfied as **official letters.** This classification is regarded by some authorities as superfluous, and it is never to be interpreted to mean that official letters constitute of themselves a highly special class of correspondence. As vice president of a bank, James Ferguson writes business letters pertaining to the regular work of his position. As secretary of a charity organization, in addition, he is called upon to write official letters pertaining to the affairs of this organization. If you write to Mr. Ferguson regarding an investment, you write a business letter. If you write to him regarding an anniversary fund for the charity organization, you write an official letter and he writes an official letter to you in reply. If you write to the mayor of your town asking him to address your school, you are asking him to do something not strictly in line with his regular tasks. But you are appealing to him in his official capacity as mayor. It is because of his high office that you are prompted to write to him. You are not even interested in having him talk to you and your schoolmates as a private individual, but you do want him to talk to you *as mayor.* You therefore write him an official letter, and he, in

reply, writes an official letter to you. Your correspondence with the mayor, or with any other government official, will naturally take on a more formal aspect than your correspondence with a business friend or associate regarding an official matter.

Official letters may be written on regular business stationery, but in all such cases notations should be made, either under *letter subject* at the top of the sheet, or after the signature, to make it clear that the content of the letter has to do with subject-matter different from what the letterhead would lead the reader to expect. It is better, however, to write official letters on special official stationery. This may be somewhat smaller than the regulation business stationery, and of better quality. The printed (or preferably engraved) matter on official stationery should be briefer, as a rule, than that on business stationery, and it is generally regarded as somewhat better form to use the four-page folder sheet of paper for official letters. The inside address in official letters should be placed at the lower lefthand side of the sheet, and the salutation and complimentary closing should in each case be adapted correctly to the relation existing between the writer and the one written to — *Sir:* or *Sirs:* and *Respectfully* or *Very respectfully* in formal letters; *Dear Henry* or *Dear Professor Jones* and *Cordially* or *Sincerely* or *Faithfully yours*, in less formal ones. It is customary and proper to pay considerable attention to the correct use of titles and address forms in official letters that are written to dignitaries of church and state; to avoid the use of abbreviations, except those of titles and degrees and honors usually placed *after* the name; and, in some cases, to write with a precision and a dignity that may even approach severity of tone.

OFFICIAL LETTERS

Archdiocese House
Throckmorton Mews
Exeter, England

January 30, 1930

Sir:

The annual meeting of the trustees of Graymere Industrial Orphanage will be held at eleven o'clock next Tuesday morning, in the meeting room of the new Cholmondeley Memorial Chapel.

It is earnestly requested that all members of the Board be present promptly, inasmuch as very important revisions in expenditure for the coming year are first to be considered on a full calendar. Luncheon will be served at twelve-thirty, after which the trustees will investigate the work in the shops, and then resume their deliberations in the chapel.

Suggestions for the improvement of the management of the Orphanage are at all times solicited, especially from the trustees themselves. It is hoped that you, along with the other members of the Board, will come to the meeting with an open mind toward suggestions made by others, and with a full budget of helpful suggestions of your own.

Respectfully yours,

Henry W. Shapland,

Director, Graymere Industrial Orphanage

The Reverend Thomas Elwell
15 North Queen's Terrace
St. David's, Exeter, England

135 North Broad Street
Philadelphia
Pennsylvania

January Tenth
1 9 3 0

Dear Mr. James:

Thank you for the report of the Big Brother activities during the recent drive. I shall study it carefully, and make the recommendations you are awaiting.

The latter part of this week I am obliged to be in Chicago attending the Bankers' Convention. But immediately on my return I shall meet with you and Mr. Atkinson to discuss the new clubhouse, and the reorganization of the educational department.

Sincerely yours,

James Ferguson.

Mr. Howard James
333 Jones Street
Philadelphia, Pa.

PRACTICE

1. As president of a club or of the general organization of your school, it devolves upon you to write to some prominent church or civic official asking him or her to address the school on a certain date. Reproduce the letter that you would write for this purpose.

2. Reproduce two replies to the letter that you have written under the above direction: one thanking you for the honor, and gracefully accepting

your invitation as an opportunity; the other declining your invitation because of pressure of work and numerous speaking dates, one of which is in conflict with the date you mentioned in your letter.

3. Write a letter to the principal of your school requesting him to attend a very important meeting of one of your school clubs. The meeting that you are anxious to have him attend is one at which certain matters of school reform are to be discussed, and you think that his presence at the meeting will do much by way of getting favorable action upon one reform, at least, in which you are particularly interested.

4. The secretary of one of your school organizations has handed in a report of your last meeting that is in several respects inaccurate and unfair. You write to the president of the organization, first of all, to correct the inaccuracies, but in second and larger place, to call attention to the unfair statements in the report and to ask for their cancellation from the minutes. In addition, you point out the important fact that a secretary should be nonpartisan in all his reports made in his capacity as secretary to the club. Reproduce the letter that you write to the president.

5. Write a letter to the mayor of your town, to your state senator, or to the President of the United States, asking for approval or indorsement of some reform movement in connection with your community.

6. Write a letter to your member of the House of Representatives at Washington, D. C., asking him to send you certain information that you need for preparing a speech.

SECTION THIRTY-FIVE

Emphasis in the Sentence

The success of the letters in Section Thirty-four depends very largely upon their emphasis. Much of their excellence is due to *emphatic sentences*. *Coherence* in a sentence helps to make it forceful. *Unity* in a sentence also helps to make it forceful. There can be no forceful expression without these qualities. But once you have secured them in your sentences, you may emphasize your thought even more by means of certain devices.

1. *Repetition.* You may, for instance, stress or accent an idea by repeating it. This will keep the idea prominently upon the mind of the reader or the listener, and will also give to the

idea the major proportion of treatment. Here are three illustrations showing how emphasis may be secured in a sentence by means of repetition. In the first, words are repeated; in the second, phrases; in the third, clauses. If you wish to get the full force of the repetition, read the sentences aloud.

If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms — never! never! never!

That the government of the people, by the people, for the people, shall not perish from the earth.

So, too, the character, the counsels, the example of our Washington, of which you bid me speak: they guided our fathers through the storms of the Revolution; they will guide us through the doubts and difficulties that beset us; they will guide our children and our children's children in the paths of prosperity and peace.

Be sure that your repetitions count for emphasis. Do not permit a needless repetition in a sentence, for that delays or confuses the thought. Do not repeat such terms as *I think*, *I believe*, *it is said* in your sentences. Never use more words than are necessary, for they invariably beget useless and ineffective repetition. The sentences in the lefthand column below are extravagant of words, and are therefore anything but forceful and emphatic. They are written correctly in the right-hand column.

We lost and failed to win.	We lost.
Go immediately and at once.	Go at once.
John, he wept.	John wept.
She was universally liked by all.	She was liked by all.
It resulted in this conclusion.	The result was this.
He looks as if he were ill.	He looks ill.
I shall go in the month of May.	I shall go in May.
I have none at the present time.	I have none at present.
She wore a pair of white gloves on her hands.	She wore white gloves.

2. *Variety.* You may also make your writing more vivid by varying sentences in form and length, by making use of all the different kinds pointed out on page 162. Some sentences should begin with the subject; some with modifying phrases, and so forth. Again, the customary connectives, *and*, *but*, *for*, *because*, may very often be understood rather than expressed. We become so accustomed to hearing certain connectives in certain word relations that their omission is welcome and adds emphasis. Note how this is done in the following sentences. The connectives are omitted, and this results in a surprise construction that adds force to the whole expression:

Alice is afraid he is going to come tonight. She needn't worry. He isn't.

Much is lost by combining these sentences as follows:

Alice is afraid he is going to come tonight, but she needn't worry, for he isn't.

Brief and pointed statements are frequently more emphatic than long and complete ones. But judgment must be exercised in their use, just as it must be exercised in any other attempt to secure variety. Do not try to use in regular succession long and short sentences; loose, periodic, and balanced sentences; simple, complex, and compound sentences; declarative, interrogative, imperative, and exclamatory sentences. If you do, your writing will be artificial and emphasis will be lacking in your expression. Read your sentences aloud after you have written them. *Hear* the variety. *Hear* the monotony. *Hear* and *feel* the force in them.

3. *Position.* You may make your sentences forceful by being careful to place important words in important positions. The first part and the last part of a sentence, a paragraph, a speech, are the emphatic parts. The latter is the stronger position of the two, but both are important. Whenever possible

place the important words in these places. Note in the following sentences how this rule is carried out with especial effect:

(1) Dead rides the warrior on his steed.
(2) Hard and fierce and long they struggled.
(3) Sweet are the uses of adversity.
(4) To the average girl a new dress is an event.
(5) Then burst his mighty heart.

The important words in each of these sentences are placed at the beginning, or at the end, or in both positions. In order to place them thus the order has to be transposed or inverted. The natural order in (4), for instance, is, *A new dress is an event to the average girl.* Here the important word *event* comes in the middle of the sentence, a weak position. Turn sentences (1), (2), (3), and (5) around, and see how much is lost by using the natural rather than the inverted order.

It is equally important that you place the most important idea of a sentence in the principal clause, for it is there that emphasis falls. Note this pair of sentences:

(1) I was hurrying through a field when I saw a dead body on the ground.
(2) As I was hurrying through a field I saw on the ground a dead body.

Seeing the dead body is the more important idea. If, as in (1), it is put in a subordinate clause, there is a distinct failure of emphasis.

4. *Special kinds of sentences.* Interrogative, imperative, and exclamatory sentences are usually more emphatic than declarative. Notice the sentences that follow, and compare them with their declarative forms:

Do men gather grapes of thorns, or figs of thistles?
How like a fawning publican he looks!
Let there be light.

Balanced and periodic sentences may also be used for emphasis. The first presents a contrast emphatically; the second

automatically holds the attention of the reader until the end, the best position for emphasis. (See pages 161 and 162.) The first sentence below is forceful because it is balanced; the second, because it is periodic. Rewrite each in a different form and see what is lost in force.

(1) We must accept defeat but we need not feel disgrace.
(2) Until I see my mother I will not leave this house.

5. *Brevity.* If a word can do the full work of a phrase or a clause it should by all means be used instead of the phrase or the clause. Strip your sentences of everything that is not actually necessary to convey the central idea. Observe in (1) and (2) below how the principal thought is weakened by too many needless words. Note how much is gained by the revision in (3) and (4) respectively:

(1) Quietly and noiselessly they went onward, followed by their able guides, into the jungle.
(2) His speech was delivered, on the whole, in a forceful manner and at the same time was convincing.
(3) Followed by their guides, they went quietly into the jungle.
(4) His speech was delivered with convincing force.

Some writers seem to feel that every noun or verb they use must have a modifier. Such "padded" writing can never be emphatic.

Finally, repeat words, phrases, and clauses, if necessary, in order to secure emphasis, but do not repeat uselessly or awkwardly. Vary sentence forms and sentence constructions. Do not modify every noun with an adjective, every verb with an adverb. Occasionally omit obvious connectives. Resort to unusual constructions sometimes, and cultivate brevity wherever possible.

All of the foregoing exposition applies primarily to sentence structure. But the principles set forth apply also in the main to the larger units of expression, that is, to the paragraph and to the composition as a whole. Get your sentences emphatic

first, however, and emphasis in the larger units will come more easily. Keep constantly in mind the fact that the first part and the last part of a sentence are the forceful positions. Make use of periodic and balanced sentences, and of interrogative, imperative, and exclamatory sentences. Be ready to alter the natural order of sentences so that the important ideas may be easily placed at the emphatic points. Be concise.

Practice

1. Point out the useless repetition in each of the following and rewrite:

(1) I wonder whence he came from.
(2) They have added another new addition to the school building.
(3) He wore a pair of brand new shoes on his feet.
(4) They arrived Tuesday morning at 10 A. M.
(5) I am going on about the third of June.
(6) The boys each had an apple apiece.
(7) He looks as if he were very tired.
(8) The policy that they follow is not a good policy.
(9) One of the best games that Jim ever played was the game he played against Tompkins on Saturday.
(10) Thus, I should think, therefore, that what he says is fact and truth.
(11) This is the station from which we are going from.
(12) He was quite rich and well-to-do, and so was his brother also.
(13) He approached toward me silently and without a word.
(14) A girl whose name is Clara brings the mail when it comes at ten o'clock.
(15) She wore a long train at least three feet long.
(16) He likes books, music, painting, and etc.
(17) Opposite to me sat a boy whose name was Edgar.
(18) The disease with which he is diseased is one of the incurable diseases.
(19) Our class of twenty, including myself, started in the morning at eight A. M.
(20) Two elderly old maids entered but not one of them spoke a word.

2. Each group of ideas below may be reduced to one or two or three or, at most, a few good coherent sentences. Make the reduction in each

case, aiming to express the ideas contained in each group as compactly and concisely as possible. Your completed sentences should constitute a unified and coherent composition of two or three paragraphs.

(1) The Argentine Republic is 2285 statute miles long. It is 930 miles wide at its greatest width. It is the second largest political division of South America. Its area is 1,083,596 square miles.

(2) The population of the Argentine Republic is made up principally of Italians, Spaniards, French, Austrians, British, Germans, Swiss, Belgians. The Italian element leads; the Spanish comes next, and so on. The official language is Spanish.

(3) The five largest cities in the Argentine Republic are, in order, Buenos Aires with a population of over a million, Rosario, and La Plata. Rosario in 1905 had a population of 130,000. La Plata in 1905 had a population of 85,000. Tucuman in the same year had 60,000. Cordoba in the same year had 45,000.

(4) Approximately 20,000,000 acres of land are under cultivation in the Argentine Republic. Wheat, Indian corn, linseed, and alfalfa are the principal agricultural products. Minor products are sugar cane, tobacco, olives, castor oil, peanuts, barley, rye, fruit, and vegetables. In the Andean provinces, wine is an increasingly important product.

(5) The Argentine Republic is a great cattle-raising country. Magnificent pasturage has been cultivated. Live stock, principally sheep and steers, are exported to all parts of the world. Frozen mutton and other meats are also principal exports. The world depends in large measure upon the Argentine Republic for raw leather products.

(6) The official religion of the Argentine Republic is Roman Catholicism. All other religions, are tolerated, however. The State controls all church appointments. The State provides funds annually for the maintenance of the churches and the clergy. There are five seminaries for the education of priests. Private and religious funds, as well as private donations, are used for the maintenance of religious institutions.

(7) Education is compulsory in the Argentine Republic for children from six to fourteen years of age. High-school education is free but not compulsory. There are nineteen colleges. There are twenty-eight normal schools. There are two national universities, one at Buenos Aires and one at Cordoba. There

ON THE SKIS

are three provincial universities, at La Plata, Santa Fe, and Parana respectively. In the larger cities there are also many lesser schools of art and music and general culture.

(8) Military training is compulsory in the Argentine Republic for all men between twenty and forty-five years of age. The army consists of three classes (1) the Line (2) the National Guard (3) the Territorial Guard. All citizens from twenty to twenty-eight years of age are obliged to serve in the first. The second consists of citizens between twenty-eight and forty. The third consists of citizens between forty and forty-five. A military school with one-hundred-twenty-five cadets is maintained at San Martin. Compulsory attendance of young men at National Guard drills is enforced for at least two months a year, under penalty of enforced service in the Line.

(9) The naval service of the Argentine Republic is not popular. It came into its fullest power as a result of disputes with Chile in the late nineteenth century. The service is recruited by means of conscription from the National Guard. There are about three-hundred-twenty officers in actual service. The total naval personnel is about six-thousand men. There is a naval school at Flores. There is a school for naval mechanics at Buenos Aires. There is an artillery school on the Cruiser Patagonia. There is a school for torpedo practice at La Plata.

(10) The legislative power of the Argentine Republic is vested in a congress of two houses. There is a senate. There is a chamber of deputies. These are elective bodies. The executive power is vested in a president and a vice-president chosen by direct vote. The president must be a native citizen, a Roman Catholic, not under thirty years of age, and he must have an income of at least two-thousand dollars a year. He serves for six years. Neither he nor the vice-president is eligible for a second term. The cabinet consists of eight members — interior, foreign, finance, war, marine, justice, agriculture, public works. Justice is administered by a supreme court. The legislative organization of the Argentine Republic is very similar to that of the United States.

3. Tell in six short, similarly constructed sentences just what you see in the picture on the opposite page. Then combine them into one good periodic sentence. What is lost or gained by the change?

4. Explain why each of the following is forceful:

(1) Alone, alone, all, all alone,
Alone on a wide, wide sea!

(2) Everywhere the unworthy boon was rejected with scorn.

(3) Who would not fight for his country?

(4) Still was his hand, and clear his eye,
As the leader said, "Thou too must die!"

(5) A horse! a horse! my kingdom for a horse!

(6) Now is the accepted time.

(7) To try is better than the thing you try for.

(8) O that I had the wings of a bird!

(9) Fallen are the mighty!

(10) Beaten, and only by an inch!

(11) Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered.

(12) You cannot, my lords, you *cannot* conquer America.

(13) And the king was much moved, and went up to the chamber over the gate and wept; and as he went, thus he said: O my son Absalom! would God I had died for thee, O Absalom, my son, my son!

(14) And his chief beside,
Smiling the boy fell dead.

(15) "We're all that's left of the Band, and we'll be cut up as sure as death," said Jakin.
"I'll die game, then," said Lew.

5. Rewrite each of the following sentences in interrogative, imperative, or exclamatory form. Explain what is gained by the revision.

(1) We are all willing to have one hundred per cent.

(2) It is pouring rain.

(3) Life is not so dear, peace is not so sweet, as to be purchased at the price of slavery.

(4) He told him to stop and asked who went there.

(5) I do not fear death.

(6) There is no one here so base that would be a bondman; there is no one here so rude that would not be a Roman; there is no one here so vile that would not love his country.

(7) We wish our daily bread this day.
(8) He said that we are not to judge that we be not judged.
(9) He asked what they were going to do about it and whether he should prepare for the worst.
(10) He shouted to them that they must run for their lives.

6. Make the following sentences more emphatic by changing the order of phrases or clauses, or by placing the principal idea in the principal clause:

(1) Birds are of practical interest to man in several ways.
(2) There were noise and tumult everywhere.
(3) Commencement is a great occasion in the life of every boy and girl.
(4) Giving myself up to the police, I hoped for pardon.
(5) He came in exhausted when the race was done.
(6) It is dangerous to allow your car to stand in the middle of the street.
(7) Every boy and girl should cultivate at least one hobby.
(8) The world would have far more healthy boys and girls if the rules for muscular activity were more often applied both in work and in play.
(9) I do not know what in the world made him do it.
(10) We retraced our steps to the house when it began to rain.

7. Convert each of the following sentences into the balanced or the periodic form, and explain what is gained thereby. Aim to retain the central idea in each case. Omit any words and phrases that you consider unnecessary.

(1) Our feet are held to this planet on which we live, by nature's laws, but there is no law to prevent our eyes and our thoughts from looking and soaring up and away.
(2) The astronomers tell us that some day the sun must burn itself out, but that will not be until you and I have passed beyond the need of its warmth and light, so we will not borrow trouble about so dire an event.
(3) As to the real size of the sun, we are told that if one hundred and nine earths were laid side by side, they would just reach across the face of the sun; or if you place a football and a bird-shot side by side, you will have some idea of the comparative sizes of the earth and the sun.
(4) The telescope has given us a very good idea of the surface of one side of the moon, but of the other side we know absolutely nothing.

(5) As there are only six planets which can be seen with the naked eye, and those at certain times of the year only, while there are thousands of stars in the sky, you will see that it is not easy to find the planets unless you know where to look for them.

(6) We speak of things going up when they move toward the sky, but as this immense space surrounds the earth on all sides there is in reality no up; properly speaking we mean out and away from the earth

(7) Venus is the most provoking of planets, because when she is nearest to us she turns her dark side to us, just as a rude boy or girl would turn the back on some one disliked.

(8) Lord Kelvin shows that if the earth were a fluid surrounded by crust, the action of the moon would not cause tides in the ocean, but would merely tend to stretch out the entire earth in the direction of the moon, leaving the relative positions of the crust and water unchanged.

(9) Our earth is favored in many ways beyond any known planet, but perhaps nothing is more remarkable than our atmosphere, which surrounds the earth like a great transparent rim, reaching out to a distance variously estimated from forty-five miles to more than two hundred miles.

(10) This atmosphere, which is a sort of gas, presses upon every part of the earth's surface, and the pressure upon a human body of average size is fourteen tons, but as it presses equally upon all parts of the body, it causes no inconvenience.

8. Select from the speech or writing of teachers and classmates, examples of emphatic sentences. Point out in each the qualities that produce emphasis. Tell whether it is due to repetition, to variety, to position, or to all three.

SECTION THIRTY-SIX

Argument

When you attempt to convince others that a certain statement or proposition is true or false, you use a form of composition called argument. You may succeed by means of reasoning or explanation, or by a story or a word picture, or by a combination

of some or all of these. Anything that will convince your opponents that you are right is good in argument.

Argument is one of the most common as well as one of the most important forms of composition. If you disagree with your classmates about the merits of a team or about the method of doing an example, an argument probably ensues. If you pick up a newspaper or look at a bulletin board, you see an argument for buying this or that. An advertisement is an argument in favor of the merits of something that is for sale. When salesmen or saleswomen try to persuade you to buy a certain article, they make use of argument. Lawyers in the courtroom argue cases before judge and jury to see which of two litigants is in the right. In Congress, legislators argue the merits and demerits of proposed reforms before laws are made. So you see that argument may be a very simple form of composition or a very complex one — simple, when a boy tries to show his mother that he should be allowed to go to the circus; complex, when ambassadors from many countries gather around a table to settle disputes among nations.

Pupils have a way sometimes of answering questions briefly, with *yes* or *no* merely. And then teachers have a way of saying, "Reasons, please." They desire that pupils prove what they know or believe. Mere statement of facts is not argument. Mere assertion never convinces. *Because* is not a reason. In order to argue, you must back up your opinions with facts, with reasoning, with anything that will serve to convince. In order to argue well, you must make your writing as emphatic as possible, and you must plan your speech and your writing so as to proceed clearly to the final point that carries conviction with it. There will be more about this principle later, on page 291.

Finally, do not lose your temper when you argue. To be caustic or discourteous in an argument usually invites defeat. Attack the argument, not the one who argues against you. You

cannot reason when you are angry, and if you argue angrily you will make your case *seem* weak, even though it may not be. To keep your mind cool by self-control is to win half the battle in argument.

Read the following brief arguments, make a list of the points scored in each, and notice how the assertions made are backed up by reasons:

The frequent use of cigars or cigarettes by the young seriously affects the quality of the blood. The red blood corpuscles are not fully developed and charged with their normal supply of life-giving oxygen. This causes paleness of the skin, often noticed in the face of the young smoker. Palpitation of the heart is also a common result, followed by permanent weakness, so that the whole system is enfeebled, and mental vigor is impaired as well as physical strength. Observant teachers can usually tell which of the boys under their care are addicted to smoking, simply by the comparative inferiority of their appearance, and by their intellectual and bodily indolence and feebleness. After full maturity is attained, the evil effects of commencing the use of tobacco are less apparent; but competent physicians assert that it cannot be safely used by persons under the age of forty. — *From Macy and Norris'* PHYSIOLOGY FOR HIGH SCHOOLS.[1]

Suppose it were perfectly certain that the life and fortune of every one of us would, one day or other, depend upon his winning or losing a game of chess. Don't you think that we should all consider it to be a primary duty to learn at least the names and the moves of the pieces; to have a notion of a gambit, and a keen eye for all the means of giving and getting out of check? Do you not think that we should look with a disapprobation amounting to scorn, upon the father who allowed his son, or the state which allowed its members, to grow up without knowing a pawn from a knight?

Yet it is very plain and elementary truth, that the life, the fortune, and the happiness of every one of us, and, more or less, of those who are connected with us, do depend upon our knowing something of the rules of a game infinitely more difficult and complicated than chess. It is a game which has been played for untold ages, every man and woman of us being one of the two players in a game of his or her own. The chessboard is the world,

[1] Copyright by M. L. Macy. American Book Company, Publishers.

the pieces are the phenomena of the universe, the rules of the game are what we call the laws of nature. The player on the other side is hidden from use. We know that his play is always fair, just, and patient. But also we know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance. To the man who plays well, the highest stakes are paid, with that sort of overflowing generosity with which the strong shows delight in strength. And one who plays ill is checkmated — without haste, but without remorse.

My metaphor will remind some of you of the famous picture in which Retzsch has depicted Satan playing at chess with man for his soul. Substitute for that mocking fiend in that picture a calm, strong angel who is playing for love, as we say, and would rather lose than win — and I should accept it as an image of human life.

Well, what I mean by education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or of numbers, upon the other side. — *From Thomas Henry Huxley's* A Liberal Education and where to Find It.

Practice

1. Answer some or all of the following questions briefly. State reasons for each answer given, and reply to questions and disagreements as politely as you can.

(1) Do you think it is right for you to stand up for another when you know he is wrong?

(2) Do you think it is right that a boy should tell on another in order to save himself?

(3) Do you think your whole class should be kept in until that member of it who broke a window at recess confesses?

(4) Do you think it is right for you to keep quiet when you see two of your classmates cheating in examinations?

(5) Do you think it is right to ride on a car without paying your fare, just because the conductor overlooks you?

(6) Tom and Bill watch for the policeman while Harry takes some apples from a fruit stand. When they are caught, is it right to punish Harry and let Tom and Bill go?

(7) Three boys are in disorder. Jim and Sam begin it. Bobby simply looks on and enjoys it. But when the teacher enters Bobby is the one she catches and punishes. What would you do if you were in Bobby's place?

(8) Just before the school speaking contest begins, the principal announces that one contestant has been ill and has consequently not been able to prepare as thoroughly as he should have. Is this fair, do you think?

(9) Is it fair, in a fight of any sort, for one to combat another with dissimilar weapons; that is, is it fair for one boy to use fists and his opponent sticks or stones? Is it fair for one man to use a sword and for another to use a pistol?

(10) Discuss with your classmates the fairness or the unfairness of some situation in literature:
Was Brutus justified in joining the conspiracy?
Was Rustum justified in nursing his pride?
Was Portia justified in appearing against Shylock?

2. Write three or four paragraphs setting forth your ideas on one of the following:

(1) School should be open the year round.
(2) There should be no rule against tardiness.
(3) Report cards should be issued every week.
(4) Commencement exercises are a waste of time and money.
(5) School clubs are a waste of time and should be discontinued.
(6) Boys and girls should be privileged to take part in athletics regardless of their marks.

3. Write the argumentative conversation suggested by one of the following:

(1) Mary and Alice are discussing Elizabeth's new dress.
(2) Bill and Joe are discussing Howard's marks.
(3) Your father and mother are discussing your monthly report card.
(4) Jean and Ann are discussing their English teacher.
(5) Dave and Jack are discussing Ted's fumble of the ball and the consequent loss of the game.

4. A good story is oftentimes the most convincing sort of argument. Tell a little argumentative story suggested by one of the following:

He stole food because he was hungry.

She lied to save her child.

Demanding higher wages, they mobbed the offices of the company.

5. A good word picture may be made a most convincing sort of argument. Suppose each one of the following words to be a description of a person. Enlarge one of the word pictures and make it an argument for help.

alone	cold	hungry	nervous	penniless
bewildered	crippled	lost	old	shunned

6. A complete and accurate statement of all the facts in a case is frequently sufficient to win an argument. Imagine that an argument takes place regarding one of the following. State all the facts connected with it and thereby prove your position.

(1) Bob's failure was not due to lack of study.

(2) Mary's fall from the car was not her fault.

(3) The accident was not the result of my carelessness.

(4) Brown was not to blame for the runaway.

(5) Thompson was not responsible for the fire.

7. Mrs. English, Mrs. Arithmetic, Miss Geography, Mr. Spelling, Mr. History, Mr. Athletics, and other persons of prominence representing still other school subjects, are discussing their relative values to pupils. Each one states his particular merits fully and forcefully. Reproduce the argument each one gives to show his superiority over the other. Compare the arguments with each other and vote for the strongest.

8. You cannot present one side of an argument fully unless you are familiar with the arguments to be presented on the other side. You must know all sides of a case before you can be fair in deciding upon its merits. Make a list of all that you can say on *both* sides of one of the following topics. Arrange the points in your list so that the more important ones come last. (The abbreviation *vs.* stands for ***versus***, meaning *contrary to* or *against.*)

Athletics
Baseball *vs.* football
Being kept in
Country *vs.* city
Dogs in the house
Examinations
Home *vs.* school
Home study
Marks *vs.* knowledge
Raising hands
Reading
Relatives *vs.* friends
Spending *vs.* saving
Tardiness

9. Answer the following questions in regard to school clubs. Give definite reasons for each answer. Arrange your reasons in order of importance.

(1) Do school clubs waste pupils' time?
(2) Are they more valuable than class work?
(3) Should time be taken out of school for club work?
(4) Is club work more interesting than class work?
(5) Has club work ever done much for boys and girls whom you know?
(6) Does every student get as great an opportunity for individual development in club work as in class work?

10. Write a brief advertisement for your school in which you state reasons why pupils have better opportunity for progress there than in other schools.

11. Write an advertisement in which you state reasons why the pupils of your school should attend one game rather than another that is held on the same day.

12. The following letter was written by Lincoln to his stepbrother, John D. Johnston. Make a list of the points in Lincoln's argument against the loan. Write a letter such as Johnston might have written to Lincoln, for the loan.

January 2, 1851.

DEAR JOHNSTON: — Your request for eighty dollars I do not think it best to comply with now. At the various times when I have helped you a little you have said to me, "We can get along very well now"; but in a very short time I find you in the same difficulty again. Now, this can only happen by some defect in your conduct. What that defect is, I think I know. You are not lazy, and still you are an idler. I doubt whether, since I saw you, you have done a good whole day's work in any one day. You do not very much dislike to work, and still you do not work much, merely because it does not seem to you that you could get much for it. This habit of uselessly wasting time is the whole difficulty; it is vastly important to you, and still more so to your children, that you should break the habit. It is more important to them, because they have longer to live, and can keep out of an idle habit before they are in it, easier than they can get out after they are in.

You are now in need of some money; and what I propose is, that you shall go to work, "tooth and nail," for somebody who will give you money for it. Let father and your boys take charge of your things at home, prepare for a

crop, and make a crop, and you go to work for the best money wages, or in discharge of any debt you owe, that you can get; and, to secure you a fair reward for your labor, I now promise you, that for every dollar you will, between this and the first of May, get for your own labor, either in money or as your own indebtedness, I will then give you one other dollar. By this, if you hire yourself at ten dollars a month, from me you will get ten more, making twenty dollars a month for your work. In this I do not mean you shall go off to St. Louis, or the lead mines, or the gold mines in California, but I mean for you to go at it for the best wages you can get close to home in Coles County. Now, if you will do this, you will be soon out of debt, and, what is better, you will have a habit that will keep you from getting in debt again. But, if I should now clear you out of debt, next year you would be just as deep in as ever. You say you would almost give your place in heaven for seventy or eighty dollars. Then you value your place in heaven very cheap, for I am sure you can, with the offer I make, get the seventy or eighty dollars for four or five months' work. You say if I will furnish you the money you will deed me the land, and, if you don't pay the money back, you will deliver possession. Nonsense! If you can't now live with the land, how will you then live without it? You have always been kind to me, and I do not mean to be unkind to you. On the contrary, if you will but follow my advice, you will find it worth more than eighty times eighty dollars to you.

Affectionately your brother,
ABRAHAM LINCOLN.

SECTION THIRTY-SEVEN

PLANNING AN ARGUMENT

An argument that is formal, that is conducted in strict order by chosen sides, is called a debate. Argumentative discussion is free and easy and conversational. Formal debate is regulated by certain rules and is more like military action. There are two sides to a debate: those on the *affirmative* side argue in favor of the question as stated. Those on the *negative* side argue against the question as stated. The head of each side is called the captain. He directs and apportions the work of his team, which may consist of two or more.

The question in debate is written as a statement or proposition. It is usually stated with the word *Resolved* before it, and begins with the word *That*, written with a capital,

Resolved: That the school day should be lengthened.

If this were a question for debate, the affirmative side would argue for the lengthening of the school day. The negative side would insert *not* in the question, so that it would read as follows:

Resolved: That the school day should not be lengthened.

The negative debaters would therefore argue against the lengthening of the school day.

Propositions for debate must, of course, be clearly stated, otherwise misunderstandings will be created that no end of argument can remedy. Moreover, a proposition for debate must be about equally arguable on both sides. A one-sided question is unfair. There are certain questions that cannot be argued at all and it is foolish, therefore, to waste time considering them.

The following question is not clear:

Resolved: That the study of manual training is good.

It is vague and indefinite. "The study of manual training" — where? In elementary school? In high school? In college? "Good" — for what?

The following question is one-sided:

Resolved: That every boy of fifteen should be in school.

There are many reasons to be given for the affirmative of this proposition. There are few, if any, to be given for the negative.

The following questions are not arguable at all. They are accepted as facts.

Resolved: That respect should be paid to age.
Resolved: That food is a necessity of life.

The captain and all the members of the debating teams should have a definite plan in presenting their material. Their first task

is to get thoroughly acquainted with the question. They must know why it is important, how it arises, what every word in it means, what considerations come under it, what considerations do not belong to it at all. This last is very important. It is sometimes called "boiling down the question" or "weeding out the question." No good debater is willing to spend his time on arguing points that do not belong to the question. He insists upon narrowing it to its proper scope.

After the members of a debating team have studied their question so well that they know not only everything that may be said on their side of it, but also everything that may be said on the opposite side of it, they are ready to plan their chief arguments. They will not write them out solidly but will plan them in great detail. The speakers use their plans as guides, but they do not memorize their speeches.

The captain and his aides will decide what must be proved in order to win the debate, which of their points are strongest, which points will make the greatest appeal to their audience, which arguments of their opponents need to be particularly guarded against, which points are best to leave in the minds of the auditors at the close of the debate, and how their arguments shall be arranged. All along the line they will insert word pictures or little stories or important facts that bear directly upon the proposition.

The plan, then, will stand somewhat as follows:

I. Explanation of the proposition.
   Why it is important, how it arises, what it means, what it does *not* mean, into what divisions it falls.

II. Presentation of arguments.
   Statement of all the facts that bear upon the proposition.
   A good story or a telling word picture that will win the attention of the audience at once.
   A complete disarming of opponents by stating what they may say in opposition, and then refuting it.

Statements from prominent people who are on your side.
Quotations from books that bear out your arguments.
Experiences of your own or others that prove your side of the proposition.

III. Summary of the principal points you have offered, and a brief statement of the things your opponents have failed to prove.

Arguments are settled and facts established by drawing conclusions from a certain course of reasoning. Every assertion made must therefore be *based in facts* and proved by your reasoning; *and* this reasoning must be sound. If arguments are sound, then conclusions are safe. If they are not sound, then conclusions will be unsafe or absurd, or both.

A false argument is called a **fallacy**. As a rule it cannot be disguised. Sometimes, however, a fallacy can be made to seem so like the truth that it is accepted as such. Suppose we state an argument briefly in three parts, thus,

(1) Everybody should take exercise.
(2) Football is an exercise.
(3) Therefore, everybody should play football.

This may be used, perhaps, in an effort to persuade a large number of pupils to become candidates for the team. But it is a false argument. Premise (1) is sound. Premise (2) is sound. The fallacy exists in the concluding proposition. It does not follow that everybody should play football simply because everybody should exercise, and football is a form of exercise. There are many other kinds of exercise omitted entirely from the argument. Football is only *one*.

And again, there may be weaknesses in other forms of argument that you will often use. If you trust to the statement of some prominent person to prove your point, you must be sure that he is really an authority on the subject, and that he is not prejudiced in your favor. Otherwise his testimony will be unreliable. If you try to prove, say, that bad ventilation leads

to restlessness in the schoolroom, you must be sure that there is no other possible cause for this effect. If there is, your argument is fallacious. If you try to prove that John will be able to succeed in business because he was a good captain of the football team, your comparison, and therefore your argument, may be again fallacious. The conditions of business life are very different from those that John encountered on the football field. After you have made a complete plan for your argument it is well to test each part of its reasoning for *unreliable testimony*, and for fallacies in the *premises*, in *cause and effect*, or in *comparison*. If you do not do this, your opponents will probably do it for you, to your own disaster in the debate.

Finally, you must not forget that each and every debate has conditions peculiar to itself that must be respected. The occasion of the debate and the kind of proposition must decide finally just what line of development your arguments shall take. A vivid word picture may be necessary for a certain proposition. A good, appropriate story may do more with a certain type of audience than any amount of reasoning. And again, the emphatic and deliberate presentation and explanation of facts may be the only winning cards you can play. Whatever may be the character of the debate, the plan on page 291 holds good in two important respects — the question must be explained at the outset, and the arguments of opponents must be met.

The process of meeting squarely the arguments of an opponent, and upsetting or offsetting them so that they no longer carry weight in the debate, is called **refutation** or **rebuttal.** This refutation should be made, indirectly, all along the line of presentation, as indicated in the above plan. If you know both sides of the question, you will be able to anticipate all opposing arguments. But it is customary to assign to a speaker on each side of a debate a few minutes at the close to refute directly the arguments of his opponents. This needs to be done in brief and

concise fashion, for the time is very limited and the last impression made upon an audience is a valuable one. The refutation should

(1) Answer your opponents' questions.

(2) State your opponents' weakness in the debate.

(3) Summarize the strongest arguments you have made.

Here again, however, much depends upon the demands of the occasion and the type of proposition debated.

There are some cautions or suggestions that it is well to bear in mind in connection with planning a debate:

(1) Do not deal with all the arguments presented by an opponent. Take one or two salient ones and hit them hard. All of his arguments are not equally important, and it is therefore a waste of time to try to refute them all.

(2) Do not overburden an audience with figures and authorities. These are valuable assets in a debate and should be used. But sometimes a little story or a clear-cut word picture will do much more for a debate than laborious quotations.

(3) Do not be afraid of making admissions. If your opponent has a good point, admit it freely. Then follow it up with a better one on your side.

(4) Do not dodge questions asked by your opponent, and do not dodge points on your side of the argument that may seem weak. Always take a weak point and try to turn it into a strong one.

(5) Do not fail to be earnest and dignified and courteous and *square* in all argument and debate.

Now all this may seem to be a good deal to keep in mind in connection with planning for debate. But after all, it is only the natural order of thinking and speaking that is required of you. A little practice will develop a natural tendency to argue clearly and soundly almost without being aware of it.

Practice

1. Explain what is wrong with each of the following arguments:
   (1) Horses are animals with four feet. Men are animals; hence, men have four feet.
   (2) Tom Ferguson, a boy in our school, was killed in a football game; therefore, boys should not be allowed to play football.
   (3) Andrew Carnegie was a poor boy but he made millions of dollars. I am a poor boy and shall therefore make millions of dollars.
   (4) When I asked John where he was going he said, "To the store." A little later I met him going in the opposite direction; therefore, he intended to deceive me.
   (5) It always snows on Washington's Birthday. Tomorrow is Washington's Birthday; therefore, it will snow tomorrow.
   (6) It is the lightning that makes the air cool after a thunder storm.
   (7) The elephant has a trunk. I have a trunk; therefore, I am an elephant.
   (8) The price of milk is too low. The milkman told me so.
   (9) The doctor is at home. I see his overcoat on the hook.
   (10) The Eskimos eat raw fat in cold weather; and so should we.

2. The following questions are not good ones as they stand. Examine each one briefly and tell why it is not a good proposition for debate. Then restate it so that it becomes a good question.
   (1) Air is necessary for life.
   (2) Going to the "movies" too much is a waste of time.
   (3) The wanton killing of birds is wrong.
   (4) Everybody should go to church on Sunday.
   (5) Biting the nails is a bad habit.
   (6) Too much time should not be spent in swimming.
   (7) Good books should be supplied by every library.
   (8) Much money is wasted in the world.

3. Plan an argument for either the affirmative or the negative of one of the following propositions:
   (1) Resolved: That tennis is better exercise than baseball.
   (2) Resolved: That girls are more studious than boys.
   (3) Resolved: That girls and boys should attend separate schools.
   (4) Resolved: That school buildings should not be more than two stories in height.

(5) Resolved: That men are more influential for good than women.
(6) Resolved: That it is better to be born poor than to be born rich.
(7) Resolved: That seeing a good play does one more good than reading a good story.
(8) Resolved: That contests between school teams foster rowdyism.
(9) Resolved: That universal suffrage is a political mistake.
(10) Resolved: That every boy in this country should receive instruction in military tactics.

4. Use one of the following sentences as the topic of a paragraph. Follow it up with sentences that emphasize the idea contained in it.

(1) Every school should publish a weekly or a monthly paper.
(2) Street cars should not be permitted to carry more passengers than can be seated.
(3) Pupils should be notified of their class standing in each subject at the end of every week.
(4) Libraries should be required to have copies of textbooks that are used in the schools in their vicinity.
(5) Pupils should not be asked to contribute to the support of athletics in which they take no part.

5. Plan the argument for each side of one of the following cases. Imagine yourself a lawyer. Remember that the jury is going to decide the case on the basis of the arguments presented, and that the judge is going to render verdict accordingly.

(1) Brown fell and broke his leg on the icy pavement in front of Green's house. He sued Green for damages. Green resisted because he was away at the time the accident occurred and his house was closed.
(2) Brown's horse, frightened by Green's automobile, dashed into Green's garden, broke down the fence, and did much damage to the vegetables. Green demands damages. But Brown enters counter-suit for damage to his carriage, to himself, and to his horse.
(3) Brown advertised a horse, sound and all right, for sale. Green bought the horse. Two weeks after purchase the horse died suddenly, not having been sick a day. Green sued. Brown resisted.
(4) Brown's boy was caught in Green's orchard, stealing apples. He got away, however, and ran home. Green ran after him

and threw a stone at him. The stone hit Brown, the boy's father, who sued Green for damages. Green resisted.

(5) Brown left the street door of his cellar open and Green fell into the cellar. Green sued Brown for criminal neglect. Brown resisted, however, saying that the cellar door had been left open by the owner of the building who was having coal stored in the cellar.

6. Select two members of your class to act as captains on affirmative and negative sides respectively of a debate on

Resolved: That every pupil in the last year of elementary school and first year of high school should be required to study a foreign language.

Suppose each captain is to have two assistants. Have the arguments on each side stated, and assigned.

7. Defend by means of argumentative plans some preference, such as,

(1) My reasons for liking Scott better than Shakespeare.
(2) My reasons for liking Jim better than John.
(3) My reasons for preferring swimming to rowing.
(4) My reasons for preferring travel by land to travel by sea.
(5) My reasons for advocating a shorter rather than a longer school day.

8. Study some event in history or some problem in arithmetic and draw up a plan for the argument contained in it.

9. List all the arguments for and against each of the following. Then make plans for the rebuttal on both sides.

(1) The navy is more important than the army.
(2) The horse is a more valuable animal than the cow.
(3) Automobile traffic should be confined to certain streets.
(4) The only way to become a debater is by membership in a club.

10. Write two paragraphs on one of the following. In the first state the advantages and in the second the disadvantages of the proposition selected.

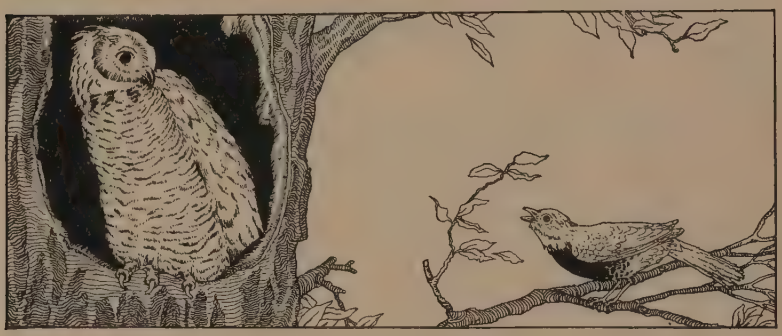
(1) Every school should have a library.
(2) All lessons assigned for the morrow should be prepared in school today.
(3) School should be in session from eight until two, instead of from nine until three.
(4) Newspapers should not carry advertisements.
(5) Monday would be a better school holiday than Saturday.

SECTION THIRTY-EIGHT

Poetry That Argues

The poems in this section may be used as an interesting review of the principles of argument.

Study the two poems below. Study also the poem on page 233 in connection with these. State the formal proposition for each poetic argument. Make a plan of the argument in each. Make a plan for the other side of each question.



Owl against Robin[1]

Sidney Lanier

Frowning, the owl in the oak complained him
Sore, that the song of the robin restrained him
Wrongly of slumber, rudely of rest.
"From the north, from the east, from the south and the west,
Woodland, wheat-field, corn-field, clover,
Over and over and over and over,
Five o'clock, ten o'clock, twelve, or seven,
Nothing but robin-songs heard under heaven:
How can we sleep?

Peep! you whistle, and *cheep! cheep! cheep!*
Oh, peep, if you will, and buy, if 'tis cheap,
And have done; for an owl must sleep.
Are ye singing for fame, and who shall be first?

[1] Used by permission of Charles Scribner's Sons.

Each day's the same, yet the last is worst,
And the summer is cursed with the silly outburst
Of idiot red-breasts peeping and cheeping
By day, when all honest birds ought to be sleeping.
Lord, what a din! And so out of all reason.
Have ye not heard that each thing hath its season?
Night is to work in, night is for play-time;
Good heavens, not day-time!

A vulgar flaunt is the flaring day,
The impudent, hot, unsparing day,
That leaves not a stain nor a secret untold,—
Day the reporter — the gossip of old —
Deformity's tease — man's common scold —
Poh! Shut the eyes, let the sense go numb
When day down the eastern way has come.
'Tis clear as the moon (by the argument drawn
From Design) that the world should retire at dawn.
Day kills. The leaf and the laborer breathe
Death in the sun, the cities seethe,
The mortal black marshes bubble with heat
And puff up pestilence; nothing is sweet
Has to do with the sun: even virtue will taint
(Philosophers say) and manhood grow faint
In the lands where the villainous sun has sway
Through the livelong drag of the dreadful day.
What Eden but noon-light stares it tame,
Shadowless, brazen, forsaken of shame?
For the sun tells lies on the landscape — now
Reports me the *what*, unrelieved with the *how* —
As messengers lie, with the facts alone,
Delivering the word and witholding the tone.

But oh, the sweetness, and oh, the light
Of the high-fastidious night!
Oh, to awake with the wise old stars —
The cultured, the careful, the Chesterfield stars,
That wink at the work-a-day fact of crime
And shine so rich through the ruins of time
That Baalbec is finer than London; oh,

To sit on the bough that zigzags low
By the woodland pool,
And loudly laugh at man, the fool
That vows to the vulgar sun; oh, rare,
To wheel from the wood to the window where
A day-worn sleeper is dreaming of care,
And perch on the sill and straightly stare
Through his visions; rare, to sail
Aslant with the hill and a-curve with the vale —

"BUT OH, THE SWEETNESS, AND OH, THE LIGHT
OF THE HIGH-FASTIDIOUS NIGHT!"

To flit down the shadow-shot-with-gleam,
Betwixt hanging leaves and starlit stream;
Hither, thither, to and fro,
Silent, aimless, dayless, slow.
(*Aimless? Field-mice?* True, they're slain,
But the night-philosophy hoots at pain,
Grips, eats quick, and drops the bones
In the water beneath the bough, nor moans
At the death life feeds on.) Robin, pray
Come away, come away
To the cultus of night. Abandon the day.
Have more to think and have less to say.
And *cannot* you walk now? Bah! don't hop!
Stop!
Look at the owl, scarce seen, scarce heard,
O irritant, iterant, maddening bird!"

The Owl Critic

James T. Fields

"Who stuffed that white owl?" No one spoke in the shop:
The barber was busy, and he couldn't stop;
The customers, waiting their turns, were all reading
The *Daily*, the *Herald*, the *Post*, little heeding
The young man who blurted out such a blunt question;
Not one raised a head, or even made a suggestion;
And the barber kept on shaving.

"Don't you see, Mister Brown,"
Cried the youth with a frown,
"How wrong the whole thing is,
How preposterous each wing is,
How flattened the head is, how jammed down the neck is —
In short, the whole owl, what an ignorant wreck 'tis!

"I make no apology;
I've learned owl-eology.
I've passed days and nights in a hundred collections,
And cannot be blinded to any defections

Arising from unskilful fingers that fail
To stuff a bird right, from his beak to his tail.
Mister Brown! Mister Brown!
Do take that bird down,
Or you'll soon be the laughing-stock all over town!"
And the barber kept on shaving.

"I've *studied* owls
And other night fowls,
And I tell you
What I know to be true:
An owl cannot roost
With his limbs so unloosed;
No owl in this world
Ever had his claws curled,
Ever had his legs slanted,
Ever had his bill canted,
Ever had his neck screwed
Into that attitude.

"He can't *do* it, because
'Tis against all bird-laws.
Anatomy teaches,
Ornithology preaches
An owl has a toe
That *can't* turn out so!
I've made the white owl my study for years,
And to see such a job almost moves me to tears!
Mister Brown, I'm amazed
You should be so gone crazed
As to put up a bird
In that posture absurd!
To *look* at that owl really brings on a dizziness;
The man who stuffed *him* doesn't half know the business!"
And the barber kept on shaving.

"Examine those eyes.
I'm filled with surprise
Taxidermists should pass
Off on you such poor glass;

So unnatural they seem
They'd make Audubon scream,
And John Burroughs laugh
To encounter such chaff.
Do take that bird down;
Have him stuffed again, Brown!"
And the barber kept on shaving.

"With some sawdust and bark
I could stuff in the dark
An owl better than that.
I could make an old hat
Look more like an owl
Than that horrid fowl,
Stuck up there so stiff like a side of coarse leather.
In fact, about *him* there's not one natural feather."

Just then, with a wink and a sly normal lurch,
The owl, very gravely, got down from his perch,
Walked round, and regarded his fault-finding critic
(Who thought he was stuffed) with a glance analytic,
And then fairly hooted, as if he would say:
"Your learning's at fault — *this* time, anyway;
Don't waste it again on a live bird, I pray.
I'm an owl; you're another. Sir Critic, good-day!"
And the barber kept on shaving.

SECTION THIRTY-NINE

Paragraphs That Convince

Attempts to convince readers and hearers to one point of view or another, oftentimes fail because the matter presented is not carefully partitioned into units that can be easily grasped. In other words, sufficient attention is not given to paragraphing the written or the spoken material. No matter how good your outline, if your topics do not unroll neatly into good paragraphs, you will neither write nor speak convincingly. Paragraphs as well as sentences must be emphatic.

A paragraph that is clearly and logically developed from a topic sentence, as explained on page 211, is usually emphatic. Compare the two following paragraphs. The first is emphatic, the second is not, because the first is clearly and coherently developed from the topic sentence, while the second is confused and disorderly in its arrangement of sentences:

A young man should not claim exemption from service to his government unless the reasons are compelling. Children that will starve without his support, a mother dependent upon him, a physical weakness that will render him useless in the field, all these are reasons for exemption. But without such excuses, he should offer to "do his bit" and do it gladly.

Some men have children who must be fed. Others must work for a dependent mother. With such reasons as these a man may claim exemption from service to his government. Otherwise he should "do his bit" and do it gladly. Physical weakness, which would render him useless in the field, is also a cause for exemption.

Develop every topic in your speech or your letter, very much as you would open a fan, allowing one ply to grow out of another until the unfoldment is complete. You will be emphatic, and therefore convincing, in your writing and speaking, if you observe such a step-by-step process.

There are, however, other lesser aids for making paragraphs emphatic that may be studied briefly.

1. *Position.* The opening and the closing of a paragraph are the emphatic places, just as they are in a sentence or in a whole composition. But, as has been said above, if you develop your topic sentence properly, the important ideas will go almost automatically into the emphatic places. However, in paragraphs, as in sentences, an unusual paragraph beginning or ending may be a forceful device. Any departure from the ordinary that will get the reader's attention, any shock or challenge, may be employed with good effect. Good literature abounds with para-

graphs that open or close with such arresting words and phrases as, *It did not! Bang! Done for! The colonel winced.*

2. *Variety.* The paragraphs in a long composition bear very much the same relation to one another as sentences do within a paragraph. It follows, therefore, that the rules for variety among sentences in a paragraph may be applied to paragraphs in a composition. Some should be long, some short; some should be periodic, some loose, and some balanced. Paragraphs should not all be developed in one monotonous fashion by putting the topic, for instance, in the first sentence, and then expanding it. A series of such paragraphs, all constructed exactly alike, would scarcely be emphatic. See pages 209 to 213 for the different methods of paragraph development that are at your command.

Read your paragraphs aloud after you have written them. You may be able to develop an ear and a feeling for paragraphs, just as you do for words and sentences. A very good criticism was recently given in a classroom after the members of a class had listened to one of their number read a composition. When the teacher asked for comment one pupil said, "It doesn't sound 'paragraphy' enough." The new word he used was expressive, if not authorized. With a little thoughtful study of paragraphing you will soon find that the paragraphs in a composition sound very much the same as the stanzas in a poem. They should proceed with the same smoothness, and should indicate definite and emphatic changes or partitions in the thought. Do not be satisfied with your compositions until they sound "paragraphy." Others will not be.

Practice

1. Examine the paragraphs in the extract on page 186 for emphasis by position, and for variety.

2. Write a convincing paragraph on one of the following topic sentences. Use repetition.

(1) The movies do more harm than good.

(2) It would be a mistake to lengthen the school day.
(3) Marks do not give a just estimate of a pupil's work.
(4) Elementary schools and high schools should be housed in the same buildings.

3. Write three paragraphs, the first in favor of your candidate for the presidency of your club; the third, against the rival candidate; the second, a brief transitional paragraph between the two.

4. In a single paragraph contrast one of your friends with another. Alternate the sentences, so that the first will tell about one friend, the second about the other, and so forth.

5. In a single paragraph contrast one of your friends with another. Let the first half of the paragraph deal with one friend, the latter half with the other.

6. Write two paragraphs to prove that the decision in some contest was unfair. In the first one explain why it was unfair. In the second express your indignation at the unfairness. Perhaps these topics may be suggestive.

Unfair Judges	Winning to Lose
"Game" Losers	What's the Use!

7. Plan a composition of five or six paragraphs on one of the following topics. Indicate just what part of the subject each paragraph is to deal with. Point out transitional paragraphs. Write topic and summary sentences for each paragraph.

Arithmetic *vs.* English	Fighting for Marks
Athletics — Good and Bad	Records — in School and Out
Betting Is Wrong	Teachers — Fair and Unfair
Clubs — Good and Bad	Wasted Saturdays

8. Study the means of securing emphasis employed in the following paragraphs:

> If one person should say to another that he acted or carried on like a goat, he might be guilty of a discourtesy; to say he is "capricious" sounds a little more genteel. It means the same, though it is neither so forcible nor so figurative a term. It is not so much a faded metaphor as a condensed one. The word comes from the Italian *capriccio*, "the skipping movements of a goat"; it in turn comes from the Latin *caper*, a "he-goat." And so *capricious* means goat-like, to act like a goat, to be unsteady, fickle, changeable, apt to change one's opinions suddenly. Whoever has seen a goat feeding on some vacant lot can readily see the similarity between

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the actions of a goat and a capricious person; the goat will take a nibble of grass at this place and suddenly jump to another place for another nibble; a capricious person will change his opinions just as suddenly and as arbitrarily. There is no telling what either will do the next moment. — *E. Schultz-Gerhard in* AMERICAN EDUCATION.

Just as many of the terms designating the different kinds of animals, whether wild or domesticated, are indicative of the place from which they come, so many of the words designating the countless varieties of dress goods and fabrics take their origin from the place where they were first manufactured. There is wrapped up in them a great deal of the history of the textile industry of the world. The commonest names of dress goods have an ancient and interesting history back of them. "Calico" receives its name from Calicut (Calcutta, according to French); "muslin" is named after Moussul, a city in Turkey; "madras" comes from Madras in India; "cashmere" is from Kashmir, a state north of India; and "lawn" is from Laon, a town near Rheims. "Cambric," another cloth as important as common, was first made in Cambray, France. "Lisle," whether thread or hose made of lisle silk, came first from the city of Lisle in French Flanders; and "worsted" is so called because it was first manufactured in Worsted, England. — *Ibid.*

9. Study the picture opposite. Be sure to examine it in detail. Then write two paragraphs about it as follows: In the first tell exactly what you see in the picture, including the different color tones; in the second, tell what the picture means to you, and how it makes you feel.

SECTION FORTY

Speaking to Convince

If you are a member of a little club, you know how necessary it is that order be maintained at meetings. Unless order is maintained, all the members will talk at once, confusion will result, and no business will be completed. It is necessary that strict rules be observed, that things run with precision and

clocklike regularity. For the purpose, therefore, of getting the most out of club meetings of all kinds, a certain definite procedure has to be observed. This is called *parliamentary order*, so named because it is based upon the rules of order of the English Parliament and of other governmental bodies. After all, these bodies are nothing but extremely large and important clubs for the conduct of national business. The business of your little club is not so important, but it should be conducted with dignity and seriousness.

The officers of your club are *president*, *vice-president*, *secretary*, *treasurer*. Perhaps you also have a *corresponding secretary*. If so, then he will look after the letter writing. He will send out invitations, notices, challenges, and so forth. The other secretary will simply record the happenings at meetings and keep his reports, called *minutes*, in a book for reference. His special name is *recording secretary*. Many clubs have also an official *critic*, one who at the close of meetings reports errors in speech and conduct and points of view expressed by participants in the formal program. His office can and should be made one of the most valuable in the club organization.

These are the customary club officers. The names themselves make little difference. No matter whether you call your club a council or a campfire, no matter whether you call your president a chief or a guardian, the organization is the same, and the necessity for orderly behavior is just as important.

The general conduct of a meeting of your club should be about as follows:

1. Call to order
2. Roll call
3. Secretary's report
4. Old business
5. New business

(Under 4 and 5 may come reports of officers and of special committees appointed by the president)

6. Announcement of program for next meeting
   (This may be a regular entertainment by the members of the club, or it may be a challenge debate, a contest of another sort, or a speech by a distinguished visitor, and so forth)
7. The program
   (Songs, stories, speeches, dances, demonstrations, debating, and so forth)
8. Critic's report
9. Adjournment

In speaking either from the platform or from the floor in a club meeting, a speaker should address the leader as Mr. President or Mr. Chairman, Madam or Madam Chairman, and wait until he is recognized by the presiding officer before he proceeds to speak. Not to do this is to speak out of order, a very confusing and discourteous action. After a speaker is recognized by the chair, he "has the floor," and he may not be interrupted if he is making a formal speech. If he is speaking in some general discussion he may be interrupted only by the chairman or by some one who wishes information about certain points that are being discussed. Some clubs fine members who interrupt or who talk from the floor without recognition by the presiding officer.

In debating it is necessary to address, not only the president of the club or the presiding officer of the debate, but the judges of the debate, and the audience; thus, "Mr. Chairman, Honorable Judges, Ladies and Gentlemen." It is better form for the presiding officer at a club meeting to stand in recognizing speakers, except in the case of rapid, heated discussion in which speakers address the chair in quick succession.

A chairman, in introducing a speaker, should be brief and definite in his remarks. He may state whence the speaker comes, what his interests are, what he is going to speak about, why he comes to speak, and so forth. At the conclusion of his introductory remarks, he should give the full name of the speaker. This is the speaker's signal to stand and recognize the chairman,

either by nod of the head or by the words *Mr. Chairman.* The speaker should not stand until he hears his name announced by the presiding officer.

When opportunities to speak present themselves, do not shrink from them. Ability to meet a situation that calls for speaking, especially informal or unprepared speaking, should be zealously cultivated. Join a club. Be an active member. If you are called upon to prepare a speech in the club, do so gladly and eagerly. Be more eager, however, to enter into the informal discussions that take place. It is in unprepared or extempore speaking that your club will probably be of greatest service to you. Poise, readiness, and alertness to meet opposition in speaking are all three to be attained through activity in club work.

The principal types of unprepared speaking are —

Announcements	Introductions
Presentations	Acceptances
Criticisms	Story telling

After-dinner speeches

Some of these may be prepared, wholly or in part. As a rule, however, the necessity for any one of them is likely to arise without notification, and it must be met with readiness. You cannot write or memorize in advance, though you may ponder for a little while and make up your mind as to the general line of your remarks.

Detailed rules cannot, therefore, be laid down for any of these types of speeches because they depend for form and content upon the occasion on which they are given. Brevity and point, force and clearness, are essential to all. Have a brief but definite plan and hold to it. If you are making an announcement

(1) Tell what you are announcing
(2) Explain the circumstances
(3) Urge support

Do not give (3) before (1) and (2). Similarly, in the other types, follow some regular order and strip your speech of all unnecessary material. Explain tersely the circumstances. Conclude definitely with a person's name, if you are introducing; with the gift, if you are presenting something; with an expression of gratitude, if you are accepting something. Observe keenly the method of other speakers in meeting demands made upon them for informal speeches. In your school career you have many opportunities not only to make informal speeches yourself, but to hear good ones made by others.

Practice

1. Make an announcement to your classmates. Have some one reproduce it in order to see whether you have made yourself perfectly clear. Perhaps it is an announcement of some game, some club meeting, a special exercise in school, or the postponement of an entertainment.

2. Imagine that your class is giving a present to a teacher. Make an appropriate little speech of presentation.

3. Reproduce the teacher's speech of acceptance of the gift.

4. Make a connected criticism of a speech. Remember that criticism is of two kinds, *destructive* and *constructive*, *discouraging* and *encouraging*. Make yours helpful and courteous. Start by commending the good points. Reserve unfavorable criticism for the middle of your criticism. Conclude, if possible, with favorable criticism.

5. Tell to your class a story or a bit of news that you have read. Invite criticism and repeat your talk in accordance with criticism received.

6. A former teacher of yours from another school has come, upon your invitation, to address your school club. Introduce him.

7. You have been asked to make excuses to your club for the absence of one of the most prominent speakers on the program. Make a speech in which you explain his absence sympathetically.

8. One of your colleagues on a debating team is mysteriously absent when the debate is called. Make inquiry in open meeting as to his absence. Ask the chairman to postpone the debate until he can be found or until his absence can be accounted for.

9. Suppose that you are chairman at a debate. Announce the question to the audience; explain who the debaters are; name the judges; explain the conditions of the debate, that is, the number of speakers on each side, the length of time each may speak, the conditions of refutation.

10. Conduct a class discussion on some subject of vital school interest Appoint some one to act as chairman. Talk from your seat rather than from the front of the room. Insist upon parliamentary order in every respect.

SECTION FORTY-ONE

Words That Convince

Words are to writing and speaking what the bullet is to the gun. At the end of every new study of construction or thought development you must reconsider your choice of words, the little bullets that carry your thought. You cannot be thoroughly interesting without vivid words, no matter how interesting your thought is. You cannot be clear without accurate words, no matter how clear your thought is. You cannot convince without the right words.

Words come into our language from numerous sources.[1] Many of our common words were immigrants that have become naturalized. Latin has contributed many words to our language, so many that some people insist upon a knowledge of that language for those who would know English thoroughly. Many of our Latin words have come to us through French, Spanish, or Italian, all of which languages are themselves chiefly Latin in origin. Anglo-Saxon was the language spoken in England before the Norman Conquest. The simplest words in the English language today are usually of Anglo-Saxon origin — most words of one syllable and words that apply to the simpler pursuits and activities of men. Greek has contributed many words that have to do with science. The Greek language offers unusual oppor-

[1] See Good English, Book Two: The Elements of Composition, for an interesting list of "naturalized" words.

tunities for the formation of compound words. When a new word is needed to meet some new invention, Greek is oftentimes the language that supplies it. *Gram*, for instance, is Greek for *writing;* added to *Marconi* — *marconigram* — it means wireless writing, or writing according to Marconi, the inventor of wireless telegraphy.

But words come into the language from many sources other than these three principal ones. From Italian come *stiletto*, *macaroni*, *piano;* from Russian, *steppe*, *knout*, *samovar;* from Spanish, *negro*, *tornado*, *renegade;* from Malay, *bamboo;* from Hindu, *chintz;* from Arabic, *tariff;* from German, *noodle;* from American Indian, *tobacco*, *tomato*, and many of our place names. English is a world language. It draws words from all quarters of the earth and uses them as it finds them or adapts them to use through convenient modification. The customary method of indicating origin in the dictionary is by means of brackets and the sign <, thus, — *old* [< A-S., *eald*, *old*]; *home* [< A-S., *ham*, *home*]. A-S. stands for Anglo-Saxon; L. for Latin; F. for French; G. for Greek, etc. (see page 88).

Words are built from combinations. Most words of more than one syllable have been constructed by making additions at one end or the other. An addition made at the beginning of a word, modifying its meaning, is called a *prefix*. An addition made at the end of a word, modifying its meaning, is called a *suffix*. The central part of a word, or the original part to which prefixes and suffixes are added, is called the *root*. In the word *subjection*, for instance, *sub* is the prefix, *ject* the root, *tion* the suffix. The root *ject* is from the Latin *jacere*, meaning to throw; *sub* is a Latin word, meaning *under; tion* is a French suffix derived from Latin, meaning *state of*. The word *subjection* therefore means "state of being thrown under or placed under authority."

When the last letter of the prefix is the same as the first letter

of a root, one of the letters may be dropped, or the prefix may be modified in order to make pronunciation easier. The prefix *sub* may thus become *suc* in *success* (*sub* and *cedo*, to go) for *subcess* would be an awkward combination. For the same reason it becomes *suf* in *suffer* (*sub* and *fero*, to bear), *sug* in *suggest* (*sub* and *gero*, to bring), *sup* in *support* (*sub* and *porto*, to carry). Likewise, the last letter of the root of a word, or the first of a suffix, may be dropped when they are the same, as in *subjection* above.

Practice

1. Look up the following words in the dictionary. Tell from what language each one is taken.

abacus	coffer	mezzotint	silk
albatross	cruise	moccasin	slaughter
alligator	divan	nankeen	sofa
bazaar	epaulette	orange	tam o'shanter
boor	gingham	pastel	tea
bouquet	gong	poodle	waltz
canto	jubilee	rattine	wigwam
carnival	lilac	sabbath	yacht

2. Be able to spell the following words. Point our the prefix and the root of each. Explain any modifications of prefixes that you find. State the exact meaning of each word.

absolute	consume	forehead	mispronounce
accept	decrease	forestall	nonentity
anteroom	degrade	forewarn	obliterate
antithesis	demerit	illuminate	oblivion
avert	dialect	impute	observe
beseem	dialogue	insight	perpetual
bestir	difference	insult	persevere
circumscribe	disease	interfere	perspire
circumspect	dissemble	interval	persuade
collect	elapse	interrupt	postgraduate
commission	evince	miscalculate	preamble
confess	extreme	misprint	prefix

prelude	retrocede	substitute	traverse
preposition	retrospect	suburbs	tricolor
prologue	revenge	superb	undo
promote	seclude	superintend	unfortunate
pronoun	secrete	superlative	unkempt
reflect	secure	superstition	unnerve
resign	semiannual	symmetry	uplift
retract	semicolon	transfer	upstart
retroact	substance	transpose	ultrastudious

3. Be able to spell the following words. Point out the suffix and the root of each. Explain any modification of suffixes that you find. State the exact meaning of each word.

accountant	celebrate	gradual	politician
adviser	cinematograph	gratify	politics
African	confederacy	greatness	profitable
ambiguous	conference	guaranty	promptitude
American	congregate	guessed	puerile
appearance	consecutive	hesitancy	pugilist
argument	contrary	idleness	respectfully
associate	countenance	independence	respectively
attendant	creator	independent	responsible
attention	culpable	immortalize	similar
attitude	cupful	impossible	sincerely
augment	curiosity	janitress	solitude
beautify	delicious	latitude	southward
biography	difference	magnify	stationary
blandishment	elegance	memorize	stationery
blatant	enable	necessary	suitor
blissful	finery	negress	supplying
bribery	fluctuate	nominate	traded
calendar	fluency	nominee	truly
capable	frontal	occasion	vestibule
casualty	glorious	omission	westward

4. It is clear from what is said at the beginning of this lesson, that words are formed in various ways. Sometimes they are invented outright. Sometimes nouns and adjectives and verbs and adverbs are joined together to form new combinations, as in *runaway*. Sometimes proper names are

used so commonly that they become common nouns. Explain each of the following words — its meaning and its origin:

bedlam	chipper	garage	rumble
boom	Christmas	gospel	runaway
bronco	clodhopper	holiday	sizzle
breakfast	copperhead	hoodlum	smart
cackle	dairymaid	makeshift	steamboat
caw	downfall	ragamuffin	tobogganing
cheep	fiddlesticks	railroad	whirr

5. Look up the following "home words." From what language does each come?

brother	father	home	sister
child	friend	love	son
daughter	hearth	mother	work

6. Look up the following school words. From what language does each come?

book	desk	pupil	study
boy	girl	school	teacher
class	mate	sport	thought

7. Following are some common word roots. Add prefixes or suffixes, or both, to them, and tell the meaning of each word you build.

fect	graph	miss	tend
fer	junct	rupt	tract
form	magn	spec	vert

8. Give a simpler and shorter word for each of the following long ones. Point out the origin of both the long word and its shorter equivalent. Tell from what language each word is taken.

abominable	emphatically	interminable	redundant
colossally	excruciating	leviathan	stupendous
despicable	indubitably	longevity	vacillating

9. From your knowledge of prefixes, show that each of the following expressions contains a repetition. Write each one properly.

circumnavigate around the world	precede before
connect with	retreated back.
descend down	retrograde backward
divide up	subject under
explain about	three-cornered triangle

10. Look up the terms *bronco* and *bronco busting* in the dictionary. In the light of the information found tell just what is happening in the picture opposite. Use as many words as you can that are special to the situation — *rear*, *whoa*, *wild*, *break*, *fiery*, and so forth. Then tell what is happening, in the language of one who is watching the sport supposedly for the first time. This person's vocabulary will probably contain many words having prefixes and suffixes such as *unbroken*, *defiant*, *dangerous*, *unmanageable*, and so forth. List as many as you think applicable to the picture.

Summary Practice

1. State the meaning of each italicized word in the sentences below, as it is used in the particular sentences in which it occurs:

(1) The president *instructed* his secretary to receive the committee.
(2) The teacher *instructed* his pupils in the art of public speaking.
(3) I shall *file* your letter for future reference.
(4) When the bell rings, *file* out in the order indicated.
(5) I have *raised* him to a higher position because of his unusual ability.
(6) The goods will be shipped just as soon as the embargo is *raised*.
(7) Those vegetables were *raised* in my well-kept garden.
(8) The tails of well-groomed horses are always *docked*.
(9) The ship is expected to *dock* at eleven o'clock.
(10) The manager *docked* our wages.

2. Explain briefly the story of the origin of each of the following words; that is, tell how we happen to have these words in our language:

alphabet	boycott	marconigram	sandwich
babel	cologne	pasteurization	tantalize
bootlegger	curfew	pompadour	watt

3. Write the present-day equivalent of each of the following phrases:

ah, well-a-day	'ods bodikins
by my halidom	our lady's benison
by your leave	out upon ye
ergo, Uncle	run him through
good i' faith	waes hael

BREAKING THE BRONCO.

4. Write the present-day equivalent of each of the following words:

ay	guild	quill
aye	jester	serf
cartel	joust	sirrah
chivalry	knave	tumbril
fie	marry	zounds

5. Give three answers to each of the following questions. Annex your answers to the question in each case, and explain the kind of sentence thus made.

Why do you believe in advertising? What constitutes courtesy in a business office? Why are typists necessary in a business office? What three aims have you in studying English? Why should you like to be an employment manager?

6. Rewrite each of the following sentences, improving the grammar:

(1) Yours is one of the best trade papers that reaches us.
(2) They displayed a gown in the east window with a flaw in it.
(3) His credit not only is good, but he usually pays cash.
(4) The car looks like new, and, if sold, will take $1500. for same.
(5) Due to the distance of the market, these goods must be shipped immediately.

7. Criticize each of the following sentences from the point of view of harmony or consistency. Express the thought of each in a brief phrasal title.

(1) That sales letter is too flat and flavorless to strike home.
(2) Let's get down to brass tacks and make hay before it rains.
(3) Our register eliminates red tape, but retains the flesh and blood of your system.
(4) The dividing line between the legal and the illegal way of doing a thing is often a small point.
(5) A farm paper should remain with the grass roots, and keep its feet on the ground.

8. Write a letter to the editor of a daily paper, advocating a law requiring every eligible man and woman to vote in all national, state, and municipal elections.

9. Write a letter suitable for publication in a high-school paper, on the subject *The Value of Self-Discipline as a Preparation for Life*.

10. Assume that you are a business employer, and that your secretary — Harold Fordney — is obliged to leave you because his family is moving to

———. You are eager to help him secure a position in his new home city, similar to the one he held with you. Write a letter of introduction for him to present to a business friend of yours there — Samuel Ticknor. Write a recommendation of Harold Fordney to be sent to Mr. Ticknor by mail. Assume that Mr. Ticknor employs your former secretary, and write a letter of congratulation to Harold Fordney. (Three letters are asked for: (1) a letter of introduction, (2) a letter of recommendation, (3) a letter of congratulation.)

11. We shall assume that you have been in business for a number of years and are now retiring. You are eager, of course, to place your excellent secretary in a position such as her extraordinary merits deserve. It so happens that a friend of yours, Mr. Forbes Roberts, cashier of the Chase National Bank, 57 Broadway, New York City, has told you in private conversation that he is looking for an able, trustworthy, and confidential private secretary.

(1) Write a letter to Mr. Roberts, recommending your secretary, Miss Alma Bronson, 15 Sterling Place, Brooklyn.
(2) Write a letter introducing Miss Bronson to Mr. Roberts.
(3) Write a letter of congratulation to Miss Bronson after she has been employed by Mr. Roberts.
(4) Write Miss Bronson's letter of gratitude to you. In this letter Miss Bronson draws a little diagram showing just where her office is located and just how the office furniture is placed. Reproduce her diagram. Remember that she has been in your employment so long that she writes you in friendly rather than formal tone.

12. Let it be assumed that a letter appeared in yesterday's TIMES asking for the correct pronunciation of the following words: *oral*, *inquiry*, *illustrate*, *news*, *medieval*. The letter was signed L. H. K. In the last paragraph there was a note of adverse criticism on the teaching of speech in the schools. Write a letter to the editor of the TIMES in which you make it quite clear how those words should be accented and divided into syllables. In the last paragraph of your letter answer L. H. K.'S criticism of the teaching of correct speech in the schools. Tell just what is done in your school to help pupils to pronounce words accurately.

13. It very often happens that people not directly connected with the schools criticize adversely the spoken and the written English of junior and senior high-school pupils. In some cases this criticism is justifiable,

but in the large majority of cases it is not. People on the outside do not really know just how well pupils can speak and read and write; they do not take into consideration that many high-school pupils are of foreign parentage; they are inclined to see error only, and to give no credit whatever for merit in English expression, if indeed they pay any attention to it at all. . . . Write a letter of three or four paragraphs to the editor of some newspaper, condemning this attitude of destructive criticism on the part of the general public. Tell what your English instruction consists of, what you have read, what you write from week to week. Above all, make your letter itself stand as a direct refutation of the destructive criticism about which you are writing.

14. The following collection letter is not calculated to convince the addressee that he ought to settle his indebtedness. Write a criticism of the letter as it stands. Then rewrite the letter in better tone.

> Why don't you pay us what you owe us? We've sent you three bills and four letters, and even yet your coffers remain hermetically sealed!
>
> This is positively your last chance to prove that you mean to do the right thing by us. Unless you send us a check for $137.78 immediately on receipt of this letter, we shall proceed against you.
>
> We have our bills to meet, too. Don't forget that. Besides, we sold you the goods (or, at least, so we thought); we didn't give them to you.

15. The following letter of application would probably not convince any employer that he ought to employ the writer of it. Enumerate in order all the faults in the letter. Then rewrite it in a way to make the application a convincing one.

366 Stone St.,
Chattanooga, Tenn.,
Nov. 12, 1930.

Gentlemen:

I must be just the man you're looking for. I'm a graduate of a technical high school where I studied printing, and I can furnish you the best of references. I've been working for the Sterling Press people for the past year. I can call to see you at my leisure, if you will let me know where and when. Hoping that you will give me the position,

Truly yours,
John McCallion

P. S.—I am nineteen years of age, and should expect at least twenty-five dollars a week.

16. Write an argumentative paragraph, affirmative or negative, on each of the following:

Resolved: That the department of health in our national government should be made a cabinet office.

Resolved: That the members of a community should be privileged to vote for the pictures to be shown at the "movie' houses in the community.

Resolved: That no pupil should be graduated from high school who has not at some time in the four-year high-school course taken part in athletic events.

Resolved: That all high-school pupils in the United States should be obliged to buy their own textbooks, as one means of reducing the cost of secondary education.

Resolved: That a college graduate is more likely to succeed in business than a man or woman of equal natural ability who enters business upon graduating from high school.

17. Study the picture opposite page 253. Note particularly the different color shades and tints of earth and sky. Then reproduce the picture in words, so that your classmates can really see and, perhaps, feel the colors when you read your composition to them. Explain in your composition the meaning of the title of the picture, and describe the wall and the structure behind it. Perhaps, by a little play of your imagination, you may be able to see in this picture the setting of some story of your own or of one that you have read.

CHAPTER FOUR

HOW TO BE THOROUGH

Introduction

You have doubtless heard it said that anything that is worth doing at all, is worth doing well. This very saying may, indeed, have been directed at you at some time or other, or you may yourself have used it in reference to the work of a friend or acquaintance. *Why* any one should be thorough in doing a piece of work, needs no argument. If you have ever bought an article of merchandise that was not well made, you have had sufficient arguments (and have probably expressed some of them rather forcibly) *why* a job should be well and thoroughly and satisfactorily done.

But *how* to be thorough, *how* to do a thing well, and, especially, *how* to develop thoroughgoing habits in writing and speaking — all of this needs, if not argument exactly, at least some direction and explanation. Do not make the mistake of depending upon others — parents and teachers — in order to become a thoroughly good workman. They can *tell* you how to do things well, how to be thorough. But you are the only one, really, who can *force* yourself to be thorough. You are the actual master of your output. Friends, parents, and teachers can but advise and suggest and criticize. You must DO.

Care in *preparation*, care in *expression*, care in *revision* — these are the three guideposts for thoroughly good writing and good speaking. Care in preparation and care in expression have been emphasized in every section in this book. Careful revision will be the chief subject of this chapter.

SECTION FORTY-TWO

Correcting Your Own Compositions

Learn to criticize yourself. You know your faults and your weaknesses. Correct them before anybody else has a chance to do so. Self-criticism is a valuable attainment. Criticism that others make of your work may be helpful and encouraging; criticism made by yourself of your own work is a good deal more likely to be corrective. It is a sign of real ability to be able to educate yourself. Learn, therefore, to correct your own speech and writing. Be unsparing in criticism of your own work before you pass it on to another for criticism. In education, as in all other things, you can be helped by others only provided you help yourself.

Everything that you write for others should be carefully read by you before it is passed on. Read your compositions through first of all to see whether or not you have carried out the plan you had in mind before you began. If the composition or the letter does not read clearly, then one of two things has happened. Either you did not carry out your plan, or it was not a good plan. In either case there is only one thing to be done, *rewrite*. The meaning of the word *revision* is *re-seeing*. You see as a whole the piece of work that you planned part by part. It is this second sight that enables you to judge, before it is too late, whether you have failed or succeeded.

If you are satisfied with your plan and with its method of development, read through again to detect misspelled words. Read through a third time to detect faulty punctuation. Read through a fourth time to detect your "pet" error in grammar, and so forth. You know from former work and from former correction what errors you are likely to make. Every one has his own special difficulties. In speaking, be equally unsparing.

Keep in mind the errors in speech for which you have been criticized on former occasions. It may be well to have them on a slip of paper before you, as signposts telling you what direction *not* to take. You should keep a little notebook for the listing of special errors and their correction.

There are many ways of calling attention to error in written composition. Errors may be "laughed away" or "quoted away" by comment on the margin (see page 332); or certain signs may be placed on the margin opposite the line in which the error occurs, and on the side nearer the error. A misspelled word, for instance, may be indicated by a check ✓ or by the abbreviation *sp.* If something has been omitted, the caret ∧ may be used to call attention to the fact. The sign ¶ means that paragraph indention should be made; *no* ¶ means that no such indention is required. Faulty punctuation may be pointed out by the letter *p* or by the abbreviation *punc.*, or the proper punctuation mark may be placed in a caret, thus ∧ . The abbreviation *cap.* may be used to indicate required capitalization; the abbreviation *l. c.* to indicate that small letters should be used instead of capitals.

It is better not to have a too elaborate scheme for marking errors in composition work, for the machinery of correction is of course far less important than the correction itself. And it is unwise to adopt a set of arbitrary signs — signs that are understood by a small group only, and that have only temporary classroom value rather than permanent value. The following printers' proofmark signs should be used as far as practicable for indicating errors in composition work. It is a good thing to know them, and to accustom yourself to their use, as they are used generally for the purpose of indicating error in writing and calling for its correction. You will find them "in operation" in the reproduced composition on pages 334 and 335.

THE SIGNS ARE:

$\wedge$ = insert.
$\sqsupset$ = move to right.
$\sqsubset$ = move to left.
$\square$ = indent.
$\bigcirc$ = join together.
$\equiv$ = make line or word straight.
|| or | = make margin straight.
\# = space between letters, words, or lines.
$\llcorner\!\lrcorner$ = lower letter, word, line, or paragraph.
$\ulcorner\!\urcorner$ = raise letter, word, line, or paragraph.
δ = omit (old Greek *delta* — *delete* — take out).
$\mathfrak{g}$ = turn letter.
$\times$ = bad type.
$\sim$ = reverse the order of words or of letters (*tr.* is also used).
V or O = used sometimes to indicate insertion of punctuation; thus, $\overset{\cdot}{\vee}$, $\odot$. The proper punctuation may, however, be indicated without additional signs.
/ = used to delete letters and to separate correction marks on the margin; as, r/δ.
¶ = paragraph.
no ¶ = no paragraph.

THE ABBREVIATIONS ARE

l. c. = do not capitalize (lower case type).
tr. = transpose.
w. f. = type not uniform (wrong font).
ital. = italicize.
cap. = capitalize.
rom. = Roman type.
stet. = restore matter, corrected by mistake, to its original form.

In the two letters below, and in the first composition — *Granny Grammar's Party* — the process of detecting and noting errors has been followed out in still a different way. The subject-matter in each case is good, and the work is well planned, but the errors are serious. Suppose you read the letters and the composition through three times or more. The first reading (in this instance) is for misspelled words, which are indicated by a circle. The second reading is for faulty punctuation, which is indicated by a triangle. The third and subsequent readings are for faulty grammar, and for other general errors, such as omissions, repetitions, incomplete sentences, lack of unity and coherence and clearness. These errors are indicated by a square. Sometimes these marks are connected by a line, to show some inconsistent relation among errors. If, for instance, a word is spelled in two ways, the circles marking the words are connected. Each of these three signs is usually at the very place where error occurs. Opposite, on the margin nearer to the error, is reference to the page on which the particular kind of error is treated in this book.

Study these corrected pieces of work carefully. Point out merits in them. Look up every reference given. Rewrite all five of the marked pieces as they should be written. All of them, remember, represent the actual classroom composition of junior high-school pupils. Moreover, the errors were originally discovered and pointed out by the pupils themselves, in their efforts to correct their own composition work. The interchange of papers among the members of a class, for the purpose of having one pupil check up upon another, benefits the critic as well as the one criticized, or should do so, if the criticism is done in a helpful and coöperative spirit.

15 Water Street △ Phila., P.110

December 10, 1930.

Albert Marvin, Esq.,
P.113 439 State Street
Boston, Mass

P.580 My (dear) Mr. Marvin: P.114

Our school P.327 △ P.514
is raising a fund for the erection
of a tablet to the memory of
Henry A. Rector, once its distinguished
Principal. The records show that
you were a member of the first
graduating class of the school,
P.409 [which] makes us feel that you
would perhaps like to contribute
to this worthy movement. Old
graduates are sending in amounts
ranging from ten cents to ten
dollars. Contributions may be
sent to the president of the
present graduating class, who is
chairman of the Tablet Memorial
P.580 Committee, at the address above.

P.581 Very truly yours △ P.115
James Stimson,
Secretary.

Durlong, Penna.
July 7, 1930.

P. 114 My dear Mr. Jones,

P. 514 Mr. James A. Brady, manager of the
Bennett Construction Company, 325 P. 121
Market Street, Phila., is considering
my application for the position of gen-
eral office assistant. He would like P. 581
to have a letter from some one who is
P. 584 acquainted with me and who can
speak knowingly about my standing
in business college. As you were my
instructor during the entire period
I spent at Palmer's, I am taking the P. 512
liberty of asking you to write to Mr. P. 121
Brady in my behalf. If you can give
him my total average standing in
bookkeeping, stenography and type- P. 511
writing, you will probably assist
him greatly in coming to a conclusion P. 572
regarding me. I shall appreciate
your courtesy in this matter very
much, indeed.

Very truly yours, P. 115
Harry Rowe.

Thomas F. Jones, Esq.,
223 North Broad Street,
Philadelphia, Penna.

GRANNY GRAMMAR'S PARTY

Granny Grammar one day gave a party to all her children. Not a single one of them, however, behaved altogether to Granny's liking. Master Noun, for instance, who Granny has always been partial to, did nothing but call out names all the time. Names of people, names of places, names of things, he screamed at the top of his voice. Little Master Pronoun helped him along with the noisy business, and sulked a good deal because he wasn't given greater opportunity to act as his substitute. Master Adjective huddled close to Masters Noun and Pronoun throughout the party. He was ever and anon describing them to the others present, and accounting for their weird behavior. But Master Verb was the life of the party, though he was the most unruly of Granny Grammar's children. He simply would not be still a minute, but danced and jumped and scampered all over the place. I never saw any one so active as he was. He dominated everybody and everything, and was quite the most im-

portant person present. Master Adverb traipsed around after him, or tried to, all the time, doing his best to account for Master Verb's astonishing maneuvers. Master Preposition made it his particular business to go about and strike up relations among the rest, much to their annoyance sometimes; and Master Conjunction busied himself connecting this one with that one, trying to arrange them in some sort of consistent grouping. Master Interjection was so overcome with emotion at the sight of so great disorder and confusion that he cried one minute and laughed the next, blubbering and ejaculating continuously.

By and by, the noise and hubbub made by her unruly children began to tell on Granny Grammar's nerves. After a good many attempts at discipline she found herself actually obliged to impose sentense upon them. With great steerness and dignity of manner she arranged them in a row and resolutely said, "Hush! my dear children should behave quietly and politely at all times, and should never intrude their offices and functions upon the attention of others."

AS I SEE SHYLOCK

Shylock, to my way of thinking, was not the ~~crute~~ and cringing person so many people would have us believe. I think that he was, rather, a highly bred Jewish gentleman in the financial world of Venice. He was ~~worth~~ much money, and had a gift for managing financial matters, that made him the envy of those (Chiefly Gentiles) who were less worthy and less gifted in affairs. He kept his eye always ~~steadily~~ on the markets of the world, and his ~~Gudgement~~ was invariably accurate where trade was the issue. He was not at all without ~~murcy~~, as so many would have us believe, but he was quite justifiably bent upon teaching his making rival, Antonio, a lesson in human conduct as well as in business.

And curb this cruel devil of his will.

Your worth is very dear in my regard.

So steadily do I answer you.

Let me have judgment...tho you have done no wrong.

The quality of mercy is not strained.

I do not think he would have extracted the pound of flesh as penalty, even if the quibbling Portia had given him leave. But he would probably have turned to and read a valuable lesson to the court in general, and to Antonio in particular, on the evil and the pettiness of race hatred. (I should like to "reproduce" this speech of his in some future composition. Methinks 'twould make Marc Antony look to his oratorical spurs!) There seems to me to be nothing anywhere in the play to prove that Shylock was not a scholar and a gentleman, an admirable pillar of his religion, a zealot for the traditions of his race, and a conscientious business dealer. Above all, he was a strictly honest sole.

I now extract the penalty.

You are a well deserving pillar.

Not on thy sole, but on thy soul.

A (TRADE) MARKED MAN!

Big Ben tinkles at his bed every morning to let him know that it is time to abandon the Osterm oor and renew acquaintance with Gillette and Mennen and Trenton Tile. Then, after donning his Reis underwear, his Onyx hosiery, his Regal shoes, his Manhattan shirt, his Arrow collar, and his Society Brand clothes, he makes for the breakfast room.

Cream of Wheat awaits him there, along with Bond bread, Del Monte fruit, Beechnut bacon, and Hotel Astor coffee. Nonchalantly he lights a Piedmont, puts on his Stetson hat and his Meyers-Make gloves, and swings thru the door on his way to the office. Lightly he steps, with O'Sullivanized ease, until overtaken by a friend driving down-town Buick. Asked to ride, he jumps into the Fisher body, sways comfortably in reaction to the Timken bearings, and Goodrich tires, and arrives refreshed, as he steps upon the Portland Cement sidewalk just in front of his office.

Burroughs, Remington, Addressograph greet him with their familiar sounds, as he enters the office. Taking his place at the accustomed Globe-Wernicke desk, his Robinson-Reminder tells him that certain letters are to be ~~got off~~ the first thing in the morning. He pulls the Dictaphone to him, and dictates many a shutful of Old Hampshire Bond. And afterwards, he goes to luncheon where Campbell's soup and Armour's ham and Jell-O and Yuban satisfy his enslaved palate

Venus pencil and Waterman pen vie for favoritism in his busy hand all afternoon, as once again the office claims his time. Thence, at evening, he wends his way homeward to replenish his tired tissue ~~[illegible]~~ with branded fruit and branded soup and branded roast and branded dessert and branded drink. Reclining then on his copies Karpen couch, he listens the while his brands digest, to Victrola music. And then, after Kolynos via Prophylactic, to bed he goes to seek repose in Comfy clothes. He is, indeed, a marked -- a trademarked man even in his sleep.

Practice

1. Select a subject for a composition from the lists on pages 202 to 204. Make a careful plan for a composition of about four hundred words. Let one of your classmates write the composition, using your plan. Then criticize the development of the whole composition from the plan, and the construction of each paragraph. Was the original plan at fault? If it has been changed in the writing out, was the change a good one? Should the composition be reconstructed and rewritten, or merely corrected?

2. Revise by replanning and then rewriting the following paragraph:

> The negroes working upon the foundations of the great hotels in St. Augustine, Florida, sang songs as they labored. A play song is different. As the natives carry sacks of coal to the steamers in the port of Curaçao, they sing a chorus, to the rhythm of which each step is taken. As the chorus ends, a bag of coal is dumped into the hold; and then the song goes on. A play song may be a lullaby, or a love song, or a humorous song. The chief difference between a work song and a play song is that the former is sung by a group of laborers to accompany some task that they work upon together; while the latter is sung by an individual and expresses some personal emotion, or tells a story. In Charleston, South Carolina, you can hear the negroes at night thrumming on banjos as they sit on the curbstones of the streets, and singing songs or hymns just to amuse themselves. The chorus is the important part of a work song; in the play song the chorus is less important than the narrative or whatever it is makes up the body of the song. There are harvest songs, spinning songs, hunting songs, planting songs, building songs, and, among savages, war songs; but, with savages, war is part of the day's work.

3. Mark a letter or a composition of your own for correction. Place on the margin exact references to the lessons in this book that should be consulted for the principles involved.

4. Have one of your classmates rewrite a composition of your own that you have marked for correction. Be sure that he makes every correction in accordance with the references you have pointed out.

5. Correct and rewrite a composition written by one of your classmates. Compare his errors with those you make yourself. Do you both have the same kind of difficulty, that is, do both of you make the same kind of errors?

6. Write a short composition on one of the following topics, and submit it to your classmates for correction:

Criticism of myself by myself	Criticizing others
Criticism of myself by others	Criticism and ridicule
The kind of criticism that I like	Criticism and sympathy
The kind of criticism that I heed	Errors caused by lack of training
The kind of criticism that discourages	Errors caused by carelessness
Listening to criticism, and profiting	Errors caused by inattention
Listening to criticism, and forgetting	Errors I was born with

Errors I have learned from my companions

7. What kinds of errors are likely to be made as the result of carelessness? Enumerate them. Point out errors of this kind in the letters and the composition above, or in your own work.

8. On the other hand, what errors in the letters and the composition above are due entirely to lack of knowledge or training? Which sort of errors do you consider the more serious, those that result from carelessness or those that result from ignorance and lack of skill? Why?

SECTION FORTY-THREE

Testing Your Speech

It is more difficult to correct speech than it is to correct writing. Words when spoken pass away. Words when written remain. However, you can and must do much to make your speech clear and correct. Cultivate an accurate eye and an accurate ear. Mispronunciation is due oftentimes to mis-hearing, just as misspelling is due to mis-seeing. It takes more than a glance to *see* a word exactly. The eye must *dwell* upon a word until the letters and their positions are fixed. In the same way, words must be pronounced so that every syllable can be heard. Words that are spelled and pronounced nearly alike are frequently mistaken one for another, and results may be serious if the words are widely different in meaning. It is easy to see *augment* for *argument*, *infantry* for *infancy*, *peace* for *please*, *affect* for *effect*, if your habits of seeing are careless. It is still easier to hear one of

these words instead of the other, unless they are pronounced accurately.

When one word ends with the same or nearly the same sound as that which begins the next word, it is easy to pronounce the two sounds as one. Make certain that both *y's* are heard in the name *Dolly Young*, that both *k's* are distinctly pronounced in *bookkeeper*, that such words as the following are kept clearly apart by distinct pronunciation: *canceled date, beautiful landscape, Mary's smile, silent treachery, great deal.*

Check up such errors as these, both in your own speech and in the speech of your classmates. Be a sincere critic of yourself, a kind but firm one of your friends, in the correction of such mispronunciations as,

an	for	*and*	*et*	for	*ate*	*futher*	for	*further*
git	for	*get*	*haf*	for	*have*	*hunderd*	for	*hundred*
kin	for	*can*	*nuther*	for	*another*	*onct*	for	*once*
perty	for	*pretty*	*youse*	for	*you*	*yit*	for	*yet*

It may not be necessary to interrupt a classmate when he has mispronounced a word. But while he is speaking you may jot down his mispronunciations and politely call his attention to them afterward. This will be a help to him and will also put you on guard in your own speechmaking.

Study particularly the mispronunciations listed on pages 95 to 99. Make a list of your "pet" mispronunciations and practise unceasingly to correct them.

It is not only mispronunciation of words that needs to be checked up by rigid criticism. Misconstructions or ungrammatical expressions need equal attention. Below, some of the most common misconstructions in English — those that involve principles — are listed under certain parts of speech. This list should be of great service in the criticism of class speeches. One pupil may act as pronoun critic; another as verb critic; and so on. The one criticized may thus be enabled to connect his

special troubles with certain parts of speech and may direct his study accordingly. Some overlapping is made necessary in the list by the fact that some frequently misused words may be employed as more than one part of speech; *yet*, for instance, being both an adverb and a conjunction, is listed under both headings.

By sheer repetition fix in your mind the correct form of the examples in the following list. Train your ear to English sensitiveness, just as the musician's ear is trained to music. Learn to carry good English by ear, very much as you carry a tune. To study deeply into the cause of error in each case will not always be of great benefit, just as to study individual notes in a piece of music will not always help you to enjoy a tune. But it may be a helpful satisfaction to establish a reason for the correct form by consulting the grammatical review in Part II of this book.

PRONOUNS

1. **Himself.** *Not* Hisself.
2. **His.** *Not* His'n.
3. **Themselves.** *Not* Theirselves.
4. **Those books** or **these books.** *Not* Them books.
5. **It was I.** *Not* It was me.
6. **My sister and I went.** *Not* I and my sister went. *Not* Me and my sister went.
7. **He stood between John and me.** *Not* He stood between John and I.
8. **There are two books on my desk.** *Not* They is two books on my desk.
9. **We girls are knitting.** *Not* Us girls are knitting.
10. **He is taller than I.** *Not* He is taller than me.
11. **Whom did you speak to?** *Not* Who did you speak to?
12. **Who do you think I am?** *Not* Whom do you think I am?
13. **Each of them should do his work.** *Not* Each of them should do their work.
14. **The man who is ill.** *Not* The man which is ill.
15. **A heart and a soul with love in them.** *Not* A heart and a soul with love in it.
16. **I am afraid of his falling.** *Not* I am afraid of him falling.

Adjectives and Adverbs

1. **This kind** or **that kind.** *Not* These kind. *Not* Those kind.
2. **This sort** or **that sort.** *Not* These sort. *Not* Those sort.
3. **Better.** *Not* More better.
4. **Loveliest.** *Not* Most loveliest.
5. **An apple.** *Not* A apple.
6. **This book** or **that man** or **those balls.** *Not* This here book. *Not* That there man. *Not* Them there balls.
7. **Lose.** *Not* Lose out.
8. **End.** *Not* End up.
9. **Join.** *Not* Join together.
10. **Explain.** *Not* Explain about.
11. **Divide.** *Not* Divide up.
12. **Start.** *Not* Start in. *Not* Start out. *Not* Start off.
13. **Keep off.** *Not* Keep off of.
14. **First.** *Not* First off.
15. **This is the better of the two.** *Not* This is the best of the two.
16. **I want a glass of cold water.** *Not* I want a cold glass of water.
17. **The secretary and the treasurer were present.** *Not* The secretary and treasurer were present.
18. **I have seen him twice.** *Not* I have seen him already twice yet.
19. **It is rather cool.** *Not* It is kind of cool.
20. **I like this sort of book.** *Not* I like this sort of a book.
21. **The music sounds sweet.** *Not* The music sounds sweetly.
22. **She plays well.** *Not* She plays good.
23. **He went quickly.** *Not* He went quick.
24. **I have none** or **I haven't any.** *Not* I haven't none.
25. **He did it again.** *Not* He did it over again.

Prepositions and Conjunctions

1. **At my uncle's.** *Not* By my uncle's.
2. **Back of** or **behind.** *Not* In back of.
3. **To keep.** *Not* For to keep.
4. **How are you?** *Not* How is it by you?
5. **He lives near us.** *Not* He lives by us.
6. **I won't go unless you go.** *Not* I won't go without you go.
7. **He plays as I do** or **He plays like me.** *Not* He plays like I do.

8. **He would have gone.** *Not* He would of gone.
9. **He had to go.** *Not* He had a go.
10. **He is at school.** *Not* He is to school.
11. **Get some books of her.** *Not* Get some books off her.
12. **There is a noise in the room.** *Not* There is a noise inside of the room.
13. **He placed it upon the shelf.** *Not* He put it onto the shelf.
14. **I am going on Monday.** *Not* I am going upon Monday.
15. **They find fault with her.** *Not* They find fault of her.
16. **He is different from me.** *Not* He is different than me.
17. **He jumped into the water.** *Not* He jumped in the water.
18. **I shall try to go.** *Not* I shall try and go.
19. **There was a dispute among the three boys.** *Not* There was a dispute between the three boys.
20. **Where is he?** *Not* Where is he at?
21. **She has been here twice.** *Not* She has been here twice yet.
22. **He took it from me.** *Not* He took it on me.

Verbs

1. **Have not** or **has not** or **are not** or **is not** or **am not.** *Never* "ain't" for any of these.
2. **He doesn't.** *Not* He don't.
3. **Proved.** *Not* Proven.
4. **Got.** *Not* Gotten.
5. **Bought.** *Not* Boughten.
6. **Taken.** *Not* Tooken.
7. **Sneaked.** *Not* Snuck.
8. **Climbed.** *Not* Clumb.
9. **Fought.** *Not* Fit. *Not* Fout.
10. **Attacked.** *Not* Attacted.
11. **Burst.** *Not* Busted.
12. **Have seen.** *Not* Have saw.
13. **Have gone.** *Not* Have went.
14. **Have come.** *Not* Have came.
15. **Have done.** *Not* Have did.
16. **Have sung.** *Not* Have sang.
17. **To go quickly.** *Not* To quickly go.
18. **I have broken.** *Not* I have broke.
19. **I have spoken.** *Not* I have spoke.

20. **He received an honor.** *Not* He got an honor.
21. **I have an apple.** *Not* I got an apple.
22. **She became angry.** *Not* She got angry.
23. **You ought to go.** *Not* You had ought to go.
24. **I saw the play.** *Not* I seen the play.
25. **I said I would go.** *Not* I says I would go.
26. **You shall obey me.** *Not* You will obey me.
27. **Either Mary or John is going.** *Not* Either Mary or John are going.
28. **These things are true.** *Not* These things is true.
29. **If I were you.** *Not* If I was you.
30. **That doesn't make any difference.** *Not* That don't hurt.
31. **Mother is preparing dinner.** *Not* Mother is making dinner.
32. **There isn't any one present.** *Not* There aren't any one present.
33. **There are a man with a large hat and a woman with a small bonnet in the room.** *Not* There is a man with a large hat and a woman with a small bonnet in the room.
34. **Shall I take this to the office for you?** *Not* Shall I bring this to the office for you?
35. **Let me look into that drawer.** *Not* Let me get into that drawer.
36. **Let me go.** *Not* Leave me go.
37. **It is raining; therefore I cannot go.** *Not* It is raining; therefore, I could not go.
38. **May I go with you?** *Not* Can I go with you?

An expression that is overused and that has become more or less meaningless as the result of overuse is called a *hackneyed* expression. The dictionary defines *hackney* as *to exhaust by continued use; to make stale by repetition.* It is from a French word meaning an *ambling horse.* Speech that would move along with ease and vigor should not therefore contain words and phrases that "amble." Have a classmate critic inform you at the close of a speech how many times you have used hackneyed expressions, and you will probably be surprised. Nearly every one has some expression that he overuses. It becomes a characteristic of his language. He uses it unconsciously. Following are a few of the more common hackneyed phrases that sometimes make speech but an ambling and stumbling affair. Add

others to them: *cold as ice, be that as it may, proceeded on our way, still at the same time, deem it advisable, as I was saying, look here, listen to me, well then, as I was going to say.*

Do not forget in the criticism of speeches that you owe it to the speaker to commend, to criticize favorably as well as unfavorably. If he makes noticeable effort to avoid certain types of error that he himself is inclined to make or that are characteristic of the school, praise him for it. If he catches his own errors and corrects himself, again commend him. If he omits slang, if he compares adjectives properly, if he always avoids the double negative, if he keeps his subjects and predicates always in agreement, you cannot be too generous in your commendation of his speech. It is well to state such merits at the outset of your criticism, and to refer to them again at the close. If you thus place your adverse criticism between favorable comments, you will be constructive and encouraging rather than destructive and discouraging.

Practice

1. Pronounce the following words correctly. Tell what error is likely to be made in the pronunciation of each.

children	fought	hurt	nothing	such
farther	her	just	scared	yesterday

2. Pronounce each of the following pairs of words distinctly. Tell what error is likely to be made in their pronunciation.

John's suit	Dreadful lonesomeness
For goodness' sake	Never repeat
Shakespeare's sonnets	Failed daily
Rainy yesterdays	Going galloping gaily
Contentment tells	Different thought today
Gray day	Grade A

3. Make groups of words in daily use, each group consisting of words that are similar in sound and appearance. Point out clearly differences in sound and pronunciation. Those given below illustrate what is meant.

Write each word on the board and erase it quickly. Find out how many of your classmates saw accurately.

class — glass	repay — relay
past — fast	convert — concert
truly — duly	enemy — enmity
accent — ascent	first rate — frustrate
decent — descent	intermediate — immediate

4. In the following sentences pronouns are wrongly used. Rewrite each sentence correctly. As far as possible refer to some section of this book for the explanation of your correction.

(1) They went theirselves.
(2) I and my friend went to church.
(3) He is going with brother and I.
(4) I like them caps very much.
(5) It was her who did it.
(6) They are three boys in that room.
(7) Us fellows had a good time yesterday.
(8) Tom is stronger than me.
(9) Who did you go to the party with?
(10) Who do you think I saw at the game?
(11) Every girl in the class must do their own work.
(12) The girl which was ill has returned to school.
(13) There aren't any of us going.
(14) I saw a hand and an arm with a sword in it.
(15) I object to him answering questions intended for me.

5. In the following sentences adjectives and adverbs are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction.

(1) These kind of apple is the best.
(2) Of the two John is the strongest.
(3) The United States is the most rich country in the world.
(4) This is the sort of a place I mean.
(5) He only has twenty per cent in algebra.
(6) There is a answer to this question on page nine.
(7) He studied considerable.
(8) I kind of like Jane.
(9) Jim is generouser than John.
(10) I think he speaks good.
(11) The train moves very rapid.

(12) He hasn't got none.
(13) These here pencils are dull.
(14) Keep off of the grass.
(15) They started in to do their work.
(16) Let's divide the apple up.
(17) We joined hands together and danced.
(18) We're going to end up now.
(19) You are the only fellow who lost out.
(20) I have done it three times already.
(21) We told him over again.

6. In the following sentences prepositions and conjunctions are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction.

(1) Tom lives by his aunt's.
(2) How is everything by you today?
(3) Mary refuses to answer without we listen.
(4) Sam talks like Jim does.
(5) I placed my shoes in back of the chair.
(6) I would of gone if I had known.
(7) He has went because he had-a.
(8) John is to home.
(9) I went to get a pencil off him.
(10) Please let me get into that bag a moment.
(11) There was a sound of merry-making inside the tent.
(12) I failed in English upon Thursday.
(13) I do not find fault of your work.
(14) The United States is different than other countries.
(15) He went in the room to get his coat.
(16) He is going to try and win.
(17) Between this, that, and the other, I have no peace.
(18) Father gave me his knife for to keep.
(19) Where in the world is Mary at?
(20) They have been here three times yet.
(21) She took my paper on me.
(22) Neither Tom or Alice has the lesson.

7. In the following sentences verbs are wrongly used. Read each sentence correctly. As far as possible refer to some section in this book for the explanation of your correction.

(1) He don't go until tomorrow.

(2) The problem has been proven.
(3) I have gotten my books.
(4) I come over yesterday.
(5) You shouldn't have boughten that candy.
(6) I have broke my pencil.
(7) He has spoke to me three times.
(8) I clumb the ladder, snuck over the roof, and fit like a Trojan.
(9) The bag has busted.
(10) I got ninety for that recitation.
(11) I haven't got your hat.
(12) It has got to be done.
(13) I have never saw such a boy.
(14) He has got to be a big boy.
(15) They have went to Camden.
(16) The books have came at last.
(17) You hadn't ought to do that.
(18) He seen you throw the paper.
(19) So I says to him that he had better go quickly.
(20) He urged me to hastily return.
(21) Shall you help me carry this bundle?
(22) Neither Bill nor Harry are present.
(23) His word, spoken at our commencement, is true.
(24) If he was you, he would not pass.
(25) I shall have to do the lesson over, but that doesn't hurt, I suppose.
(26) Mary is busy making supper for company.
(27) Everybody present were delighted.
(28) There is an apple with a luscious red appearance and a dish of peaches in the pantry.
(29) Will I bring this letter to the post-office for you?
(30) He answered when she calls upon him.
(31) Can we go to the party tonight, Mother?

8. Examine the following paragraph. Read it aloud as it stands. Then read it omitting all the hackneyed expressions contained in it. Tell what is gained in the second reading.

They did not deem it advisable to take their coats with them. But before they arrived at their destination, it began to rain. "Just our luck!" said Emma. However, be that as it may, they were able to borrow an umbrella, and proceed on their way. They

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finally reached the house where the party was held, and an enjoyable time was had by all, notwithstanding the fact that they were mussed up by the shower. Still, at the same time, they could have had a pleasanter afternoon had it not rained. As Emma often says, "Though I'm wet as a duck I can nevertheless make the best of things and have a good time."

SECTION FORTY-FOUR

Testing Your Words

Your choice of words must be as careful as your pronunciation. What has been said previously about word study (see pages 82, 236, 312) should be used as a basis for criticism. Are your words exact and appropriate, or have you said a *nice* lesson and a *pretty* house? Do you say *allow* when you mean *declare*, *observation* when you mean *observance*, *differ with* when you mean *differ from?* Does your writing show that you have observed the rules of word-building (see page 313), or have you written *prehaps* for *perhaps*, *entermission* for *intermission?* Are your words specific, or have you used *noise* when you meant *rustle*, *red* when you meant *maroon?* Are all your changes in thought indicated by *and* and *but*, or have you stated your thought transitions *nicely* by means of such words as *likewise*, *moreover*, *nevertheless*, *furthermore?* Is there evidence in your composition, both oral and written, that you have a usable knowledge of synonyms, so that you are able to convey delicate shadings in meaning and to avoid monotonous repetitions?

These are a few of the points upon which criticism of words may be based. Here again the work of criticism may be divided, so that one member of a class may specialize in the criticism of new words, another in good words used in the wrong places, another in homonyms, another in hackneyed words, and so on. Whatever errors are pointed out in the use of words you should note well in a book kept for the purpose. Be on your guard not

to misuse the same word twice. Your own special vocabulary book will help you avoid this. If you study a foreign language, you probably keep lists of words that trouble you. Why not also in the study of your own language?

Below is a list of fifty word groups that are commonly confused or misused in English speech and writing. You are certain to use some of these words in your own speech or writing. Be sure to use them correctly. Be unwilling to have your classmates use them incorrectly. Every individual has his own particular troubles with words, and every locality has word usages and misusages peculiar to itself. It is obviously impossible, therefore, to do more here than to indicate a few of the terms that are likely to cause trouble.[1] No such list can be exhaustive. Add to the list such words as are commonly confused in your own community. The following definitions are taken in the main from the Standard Dictionary:

1. **Admittance, Admission.** — *Admittance* refers to place. *Admission* refers also to place but more frequently to privilege, favor, position, rate, etc. "Admission — fifty cents. No admittance without tickets." "You may gain admittance to the entertainment of our club without admission to membership."

2. **Angry, Mad.** — *Angry* means sharp and sudden displeasure or indignation; temporarily disordered in feeling. *Mad* means disordered in mind. "You are angry because he copied from your paper." "He became mad at the loss of his fortune." *Not* "I am mad at you for going without me."

3. **Around, About.** — *Around* means to encircle on all sides. *About*, as an adverb, means around. As a preposition *about* means approximate or in the neighborhood of. "He walked about." "I have about twenty dollars." "He walked around the block." *Not*, "I have around twenty dollars."

4. **Beside, Besides.** — *Beside* means by the side of, close to. *Besides* means in addition to. "He sat beside me." "He has my hat and his own besides." *Not*, "Beside, I think him a very earnest fellow."

5. **Between, Among.** — *Between* refers to two objects. *Among* refers

[1] A more extended list will be found in GOOD ENGLISH: THE ELEMENTS OF COMPOSITION.

to more than two. "Divide the money between the two, among the three." "Between us two, among us three."

6. **By, Near, At.** — *By* means alongside, next to. *Near* means not distant, close at hand. *At* means at the place of. "He is sitting by me." "He lives near me." "He is at his aunt's." *Not*, "He is by his aunt's." "How is it by you?" (Look up also *in*, *into*, *upon*, and *on* and explain their use in relation to *by*, *near*, and *at*.)

7. **Calculate, Reckon.** — *Calculate* means to compute, to estimate, by more or less complicated processes. *Reckon* means to look upon or consider in a more general sense than *calculate*. "He calculated his time to a fraction of a second." "I reckon him wise." *Not*, "I calculate it's going to rain." "I reckon I'll go." (Look up also *guess*, *think*, *believe*, *intend*, *suppose*.)

8. **Can, May.** — *Can* denotes capability. *May* denotes possibility, desire, permission. "May I go?" "I can do this problem." *Not*, "Can I go?" "You can."

9. **Character, Reputation.** — *Character* is what one is. *Reputation* is what one is thought to be. "In spite of his excellent character his reputation is bad."

10. **Compare, Contrast.** — *Compare* means to place together in order to point out likeness and unlikeness. *Contrast* means to set in opposition in order to point out unlikeness. "She compared her results with mine." "We contrast Rebecca and Rowena."

11. **Contemptible, Contemptuous.** — *Contemptible* means to deserve disdain or disregard. *Contemptuous* means to show disdain or disregard. "His behavior was contemptible." "He was contemptuous in his attitude toward her."

12. **Counsel, Council, Consul.** — *Counsel* is advice or opinion. It refers also to a lawyer or other person who gives advice. *Council* is a meeting. *Consul* is a government officer appointed to reside in a foreign port or city. "The consul gave wise counsel at the council of merchants."

13. **Distance, Way.** — *Distance* means separation in space, remoteness. *Way* means path or road, a short distance. "They traveled some distance." "He walked a little way with me." *Not*, "They went a little ways with her."

14. **Effect, Affect.** — *Effect* (as verb) means to bring about, to accomplish. As a noun, *effect* means result. *Affect* means to move, to influence, to make an effect. *Affect* is a verb only. "He effected the desired end." "He

had a strange effect on me." "The heart was not affected." *Not*, "How did it effect you?"

15. **Esteem, Estimate.** — *Esteem* means to value or to regard. *Estimate* means to calculate in more definite terms. "We esteem a precious jewel, but we estimate it to be worth so much money."

16. **Except, Accept.** — *Except* means to leave out, with the exception of, but. *Accept* means to take or receive. "Every one accepted the offer." "Everybody went except me."

17. **Few, Less.** — *Few* refers to number. *Less* refers to quantity or quality. "There are few books in the closest." "There is less water in this bucket than in that." "He is less worthy than you." *Not*, "I have less apples and fewer bread than you."

18. **Funny, Curious.** — *Funny* means comical, humorous, laughable. *Curious* means strange, odd, queer. "His mannerisms were funny." "What a curious person George is!" (Look up also *odd*, *queer*, *singular*, *peculiar*, *eccentric*, *ridiculous*, *droll*.)

19. **Habit, Custom.** — *Habit* means tendency to act in a certain way, as the result of repetition, until such action becomes spontaneous and unconscious. Habit is the action of one. *Custom* means deliberately doing the same thing repeatedly under the same conditions. Custom is the action of many. "He has the habit of eating with his knife." "It is the custom to open the shops at nine o'clock a.m."

20. **Human, Humane.** — *Human* relates to mankind, with no suggestion as to good or evil. *Humane* relates to what may properly be expected of mankind by way of consideration for others. "Though he is a human being, his treatment of that horse is not humane."

21. **Illusion, Allusion.** — *Illusion* means a false or unreal image, something that deceives. *Allusion* means a reference to or suggestion of. "I have no illusions about my standing in mathematics." "He made appropriate allusions to Shakespeare."

22. **Immigrant, Emigrant.** — *Immigrant* is one who comes into a country. *Emigrant* is one who goes out of a country. "Annual reports show that America has many more immigrants than emigrants."

23. **Invent, Discover.** — *Invent* means to originate something never before existing. *Discover* means to find out something that has previously existed but has never before been known. "Morse invented the electric telegraph." "Peary discovered the North Pole."

24. **Lay, Lie, Lie.** — *Lay* means to place or put. *Lie* means to recline or to rest. *Lie* also means to tell a falsehood. "I laid the hat on the table."

"I lay on the couch three hours." "He lied to me." (See principal parts of these three verbs on page 428.)

25. **Learn, Teach.** — *Learn* means to acquire knowledge or skill. *Teach* means to impart knowledge or skill. "He learns very easily because they teach him well." *Not*, "He learned me how to swim." (Look up also *study*, *train*, *educate*, *instruct*, *inform*.)

26. **Leave, Let.** — *Leave* means to go away from. *Let* means to permit "Leave me immediately." "Let me go." *Not*, "Leave me have it."

27. **Lend, Loan, Borrow.** — *Lend* means to grant the temporary use of. It is *not* a noun. *Loan* is also used in the sense of *lend*. Its better use, however, is as a noun in reference to the amount or the thing granted for temporary use. *Borrow* means to obtain on promise of return. "Please lend me your pencil." "He secured a loan from the bank." "May I borrow your book?" *Not*, "He loaned me ten cents." "Give me the lend of your pencil."

28. **Like, As.** — *Like* means similar to. It usually is a preposition but it may also be an adjective, a verb, or a noun. It is never a conjunction. *As* is usually a conjunction or an adverb. (See page 340.) "He dances like me." "He dances as I do." *Not*, "He dances like I do." "He dances as me."

29. **Likely, Liable.** — *Likely* means probable and usually refers to an event as favorable. *Liable* means responsible and usually refers to an event as unfavorable. "He is likely to pass." "He is liable for damages." *Not*, "He is liable to succeed."

30. **Loose, Lose.** — *Loose* means to free from anything that binds or restrains; not fastened. *Lose* means to fail to keep through accident, to miss, or be deprived of. "The dog is loose." "They will lose the game." *Not*, "I may loose my hat."

31. **Many, Much.** — *Many* means a large number, numerous, various. *Much* means a large quantity. "I have many tickets." "I have much paper."

32. **Most, Almost.** — *Most* means the greatest number, size, rank, or age. *Almost* means nearly, approximately. "We had the most to do." "We are almost done." *Not*, "We are most done."

33. **Neither, None.** — *Neither* (not either) refers to two, but is itself always singular. *None* (no one) refers to more than two. It may be either singular or plural. It is sometimes ruled that *none* is plural when it refers to no persons or no things, and singular when it refers to parts. But this rule is as often violated in the pages of literature as it is observed. Some

authorities hold, again, that *none* should be regarded as singular, inasmuch as it is a reduced form of *no one*. "Neither he nor his brother is here." "None but the brave deserves the fair." "None of these things move me." *Not*, "Neither of the three was there." "None of the two was there."

34. **Number, Quantity, Amount.** — *Number* refers to a collection of units. *Quantity* refers to a certain estimated mass. *Amount* refers to total or aggregate. "There is a large number of apples in a bushel." "There is a large quantity of wheat in the granary." "What amount of corn did you raise this year?"

35. **Its, It's.** — *Its* is a possessive pronoun, neuter gender. *It's* is the contraction for *it is*. "The statue fell from its pedestal." "It's not so hard as you think." *Not*, "It's front was scarred by lightning."

36. **Part, Portion.** — *Part* means a certain amount or number of anything. *Portion* means an allotment or a share. "The father divided the land into parts and gave the eldest son his portion."

37. **Party, Person.** — *Party* means a number of persons. It may be used to refer to one person only in the terms of a contract — "Party of the first part." *Person* means one individual. "How many are there in our party?" "I like that jolly old person in the corner." *Not*, "I like that jolly old party in the corner."

38. **Raise, Rise.** — *Raise* means to cause to move upward. *Raise* is always transitive, and is never a noun. *Rise* means to move upward, to gain, to lift. "He raised his hand." "He raised his book." "He raised the child to a seat." "He rose to a sitting position." "Fog rises." "Tide rises." *Not*, "He got a raise." "He was so weak that he could not raise." "The sun raises."

39. **Real, Very.** — *Real* means genuine, pure, authentic. *Very* means degree or measure of genuineness. "This is a real diamond and it is very expensive." *Not*, "The diamond is real expensive."

40. **Regard, Respect.** — *Regard* refers to special kindliness or esteem toward equals, without consideration as to rank or position. *Respect* refers to esteem felt toward one of lofty station. *Regard* is more likely to be mutual. "I do not regard him highly as a man, but I respect him as governor." "They had a high regard for each other."

41. **Relative, Relation.** — *Relative* is one related to another by blood. *Relation* is also one related to another by blood, but its nicer use indicates a more remote connection. "Jim is a relative of mine." "The teacher's relation with her pupils is very pleasant." *Not*, "Relations and friends are requested to return to the house."

42. **Remainder, Balance.** — *Remainder* means that which remains after a part has been taken away. *Balance* means an equality between credit and debit in an account. "Since I have a balance of fifty dollars to my credit in the bank, I shall stay for the remainder of the week." *Not*, "He is going to play quarterback for the balance of the season."

43. **Remember, Recollect.** — *Remember* means to retain in the memory. *Recollect* means to recall from the memory. "He remembered the event and recollected the names of all the people present."

44. **Remit, Send.** — *Remit* means to send in return for something sent. *Send* means to cause or direct to go or pass. "Please send me the following articles. I shall remit the amount due immediately upon notification of charges." *Not*, "Remit me the following articles." (See also *transmit, discharge, dispatch, emit.*)

45. **Repair, Fix.** — *Repair* means to restore to a former state, or to mend. *Fix* means to make secure, to fasten or attach. "He will repair the broken desk." "He will fix the desk in position." *Not*, "Mother will fix my torn sleeve."

46. **Sit, Set.** — *Sit* means to seat, to rest as in a chair, to take or occupy a seat. *Set* means to place in position, to cause to sit. "He sits erect." "They're sitting together." "I sat there for two hours." "Set the jar on the table." "The sun sets." "The dress sets well." (This is a colloquial usage.) "The sun is setting." *Not*, "I have been setting on the couch." "The sun is sitting." (See principal parts of these verbs on page 428.)

47. **Stop, Stay.** — *Stop* means to bring from motion to rest, to check, to prevent exit or entrance. *Stay* means to stop, but more commonly to remain. "He stopped at the inn and stayed there three days." "She has been stopping here a week" is not, strictly speaking, correct, but general usage is probably making it so.

48. **Suspect, Suspicion.** — *Suspect* means to imagine, usually unfavorably; to mistrust. *Suspect* is a verb. *Suspicion* means doubt, mistrust, conjecture. *Suspicion* is a noun. "I suspect him." "I have a suspicion." *Not*, "I suspicion him." (See also *expect.*)

49. **When, While.** — *When* refers usually to time as definite and completed. *While* refers to time as in progress, during. "When I said that, he turned and left the room." "While we were talking, John entered." *Not*, "When we were talking, John entered."

50. **Without, Unless.** — *Without*, as a preposition, means lacking; as an adverb, on the outside of. *Unless* is a conjunction, meaning supposing that, except, save. Do not make the mistake of using the preposition *without*

for the conjunction *unless*. "I shall not go unless you accompany me." "I shall not go without you." *Not*, "I shall not go without you accompany me."

Practice

The italicized words in the following sentences are improperly used. Discuss each word; tell why it is not properly used; replace it with the correct word; use it correctly in a sentence of your own composing.

(1) They charged twenty-five cents *admittance* to the game.
(2) She is *mad* because I received a higher mark than she.
(3) My mark was *around* ninety.
(4) She *sets besides* me every day.
(5) I have three books and two pads *beside*.
(6) *Between* the members of this class I think there ought to be an agreement.
(7) "Hello, John, how is it *by* you?" called Fred.
(8) He is *stopping by* his sister's.
(9) I *calculate* we shall lose that game.
(10) I *guess* I shall go.
(11) I *suppose* that kind of play will win.
(12) Every boy *can* play or not, as he chooses.
(13) How *may* a fellow pass if he never has a chance to recite?
(14) A good *reputation* should give a man a good *character*.
(15) We found seven points of difference in *comparing* them.
(16) Our *contrast* revealed several points of difference and several likenesses between them.
(17) A new *counsel* to Madras has just been appointed.
(18) We held our *consul* at 8.15.
(19) He gave me wise *council*.
(20) He was proud and *contemptible*.
(21) They walked a long *ways* together.
(22) What *affect* did the medicine have upon you?
(23) His *character* in the community is excellent.
(24) We all *excepted* our marks in silence, John *accepted*.
(25) There are *less* pupils absent today than yesterday.
(26) You should form the *custom* of getting up promptly.
(27) His treatment of his dog is not *human*.
(28) His *illusion* was to Lowell's poem THE VISION OF SIR LAUNFAL.

(29) Marconi *discovered* wireless telegraphy.
(30) He *immigrated* from Austria to America.
(31) *Lay* down, Fido, and go to sleep.
(32) I *laid* down for an hour.
(33) He *learned* me more than any other teacher I ever had.
(34) Please *leave* me go to the circus.
(35) *Can* I have a *lend* of ten dollars?
(36) He will *loan* you fifty cents.
(37) He did his work *as* me.
(38) They walk *like* we do.
(39) I think it is *liable* to rain today.
(40) You will *loose* your purse if you are not careful.
(41) We are *most* there now.
(42) *Either* of the five boys *can* go.
(43) *None* of the two sisters is coming.
(44) What *amount* of marbles have you in your hand?
(45) Cut the cake into *portions* and take your part.
(46) He is a congenial *party* to have *around*.
(47) The sun *raised* at six o'clock this morning.
(48) The child *raised* quickly and hurried home.
(49) We had a *real* good time at the party.
(50) He does not *regard* the truth.
(51) The *relations set* and wept aloud.
(52) The *balance* of the season is *liable* to be rainy.
(53) I *recollect* the affair but I can't *remember* the name of the person who presided.
(54) They *remitted* the goods and I *sent* the money by return mail.
(55) Please *fix* my shoes as soon as possible.
(56) *Set* on the floor, if you are not comfortable there.
(57) She *stopped* there three months last season.
(58) I always *suspicioned* him of being dishonest.
(59) *When* we were playing it began to rain *real* hard.
(60) I'm not going *without* you do.

SECTION FORTY-FIVE

Testing Your Sentences

Criticism of sentences in your own composition work and in that of your classmates is likewise essential. Sentences should be tested for unity, for coherence, for emphasis, according to the rules laid down on pages 165, 173, and 271.

In addition, you should keep constant watch upon sentences to see whether they are concise and accurate. There is more than one way of expressing every thought. One form may do quite as well as another for the expression of certain ideas. It does not matter very much whether you say *That house is beautiful* or *There is a beautiful house.* The thought is so simple and direct that one style of sentence is as good as another. But if you wish to be fluent and skillful in expression, you must drill yourself in many different forms of clause and phrase combination. Know how to say the same thing in a variety of ways.

Once there was a poet who expressed a great thought in these words: *A beautiful thing is an eternal joy.* He liked the thought. It gave him a thrill when he pondered it. But the expression appeared to him flat and colorless. It did not thrill him. So he studied the sentence, to see how he could make it match the thought in greatness. And then he evolved *A thing of beauty is a joy forever.* With this he felt satisfied. It has a pleasant rhythm, which the other form lacks. The central idea is expressed by the noun *beauty* instead of the adjective *beautiful.* The Anglo-Saxon word *forever* is more pictorial than the Latin word *eternal;* it seems to signify a longer period, and it comes last and thus falls in the emphatic place in the sentence. Everybody could understand the thought as first expressed. Everybody can both understand and *feel* it as now expressed. It is now great poetry. Formerly, it was merely a line of prose.

Following are a few of the ways by which sentence expression

may be changed. Study them carefully, deciding where the sentence has been improved by alteration. In general, the most concise form is the best, provided it is clear and complete:

1. You may reduce phrases to words —
   (1) She was a girl of great talent.
   (2) She was a very talented girl.
2. You may reduce clauses to words or phrases —
   (1) There is a girl who is very talented.
   (2) There is a girl of great talent.
   (3) There is a very talented girl.
3. You may reduce clauses to participial, prepositional, or infinitive phrases —
   (1) When he had finished his work, he decided that he would read a story.
   (2) Finishing his work, he decided to read a story.
   (3) While the game was in progress, it began to rain.
   (4) During the progress of the game, it began to rain.
   (5) The best way by which one can make money is to save it.
   (6) The best way to make money is to save.
4. You may convert prepositional phrases into participial or infinitive phrases —
   (1) On his arrival home, John was taken ill.
   (2) Arriving home, John was taken ill.
   (3) Tom borrowed a horse for riding.
   (4) Tom borrowed a horse to ride.
5. You may expand words into phrases or clauses —
   (1) The ambitious boy succeeds.
   (2) A boy with ambition succeeds.
   (3) The boy who is ambitious succeeds.
6. You may expand prepositional, infinitive, and participial phrases into clauses —
   (1) He hoped to be able to go.
   (2) He hoped that he would be able to go.

(3) On reaching the station, she was exhausted.
(4) When she reached the station, she was exhausted.
(5) He is serious in his work.
(6) He is serious when he works.

7. You may reduce many sentences to one —
   (1) John went. Mary went. I went.
   (2) John, Mary, and I went.

8. You may use direct for indirect discourse, or vice versa, see page 535 —
   (1) He asked me where I was going.
   (2) He asked, "Where are you going?"

9. You may omit words, phrases, or clauses in order to avoid monotonous repetition —
   (1) It resulted in a disastrous result.
   (2) It resulted disastrously.
   (3) The result was disastrous.

10. You may convert independent clauses into words or phrases or dependent clauses, in order to establish proper relationships among ideas —
   (1) I entered the room, and I saw Mary.
   (2) Entering the room, I saw Mary.
   (3) On entering the room, I saw Mary.
   (4) When I entered the room, I saw Mary.

English expression is stripped to its lowest and most concise terms in the writing of telegrams and cablegrams. The latter are usually devised in code; the former are, as a rule, written in abbreviated or stenographic style, the aim being to say or imply as much as possible in the fewest possible intelligible terms.

The important words only of a message should be written on the telegram form. These are, in the main, nouns and verbs. Prepositions and conjunctions may usually be omitted, for they may easily be implied. Adjectives, and the other dependent or

modifying parts of speech, should be used most sparingly. Punctuation may be indicated by writing in the word that stands for the required mark, such as *comma* or *period* or *colon*. But it is seldom necessary to take the trouble or go to the expense of supplying punctuation, especially in the brief ten-word telegram. It may be left to the receiving operator. He does not always supply it, but this does not matter provided the message is well worded. The following message

Arrive New York eleven thirty. Meet train automobile. Mary ill.

may be received as follows:

Arrive New York 11.30 meet train automobile Mary ill.

But it makes no difference, since the meaning is perfectly clear. Note, in this message, the nouns and verbs used, as well as the prepositions, conjunctions, and other parts of speech *not* used. Expanded, it would read:

I shall arrive in New York at 11.30. Meet the train with an automobile as Mary is ill.

Telegrams must often be followed by letters. "Letter follows" is frequently placed at the end of a message. In exercise 11 on page 364 it would be helpful to write letters before, or after, or in place of telegrams, wherever they suggest themselves.

Practice

In the following exercises you are asked to change the form of sentences in accordance with the ten foregoing illustrations. The number of the exercise corresponds to the number of the illustration. Tell what is lost or gained in the sentence as an expression of thought by the change you make.

1. Reduce a phrase in each of the following sentences to a single word:
   (1) He behaved with politeness.
   (2) She was a girl of faithfulness.
   (3) He told me to go at once.
   (4) He passed the lodge in safety.
   (5) In the meantime John acted with discretion.

(6) The fight of Sohrab with Rustum was tragic.
(7) As a result she failed in English.
(8) The love of Ivanhoe for Rowena was one of constancy.
(9) He had the courage of a lion and the lightness of spirit of a bird.
(10) He left the room in a quiet manner and behaved with consideration in every way.

2. Reduce a clause in each of the following sentences to a word or a phrase:

(1) The boy who works hard is certain to get on well.
(2) When the sun rose, the sky was covered with clouds.
(3) The girl who knows how to sew is independent when misfortune comes.
(4) Dogs that are raised in the country are more intelligent than those that are kept in the city.
(5) The games that we played were well supervised by those who instruct us.
(6) I do not know where his home is.
(7) There is a young man who has a future.
(8) The man who commits crime may be as good a man at heart as the man who is innocent of crime.
(9) He made up his mind after he had studied the question for a long time, that it could not possibly be solved.
(10) Lowell was admired not only by those who belonged to the literary circle in which he moved, but also by those who belonged to political circles at the time in which he lived.

3. Reduce a clause in each of the following sentences to a participial, a prepositional, or an infinitive phrase:

(1) While we were playing our duet, the lamp fell from the piano.
(2) If you go up to the top of the hill, you will get a beautiful view of the surrounding country.
(3) Students who wish to buy tickets should apply at the office during the noon recess.
(4) The pupils who doubt their success are without exception the pupils who fail.
(5) She studied night and day, for she had made up her mind that she would pass.
(6) When Rustum recognized his son in Sohrab, he no longer had the heart to fight.

(7) Pupils who want to cheer the team on to victory should be among those who sit in the first rows.
(8) While we were discussing the appropriateness of the question, Tom suddenly decided that he did not care to be a member of the debating team.
(9) Learn that you must labor and that you must wait.
(10) They hoped that they would beat the opposing team and that they could take home a great big wonderful score.
(11) A bird that is in the hand is worth two that are in the bush.
(12) A stitch that is taken in time is worth nine.

4. Convert a prepositional phrase in each of the following sentences into a participial or an infinitive phrase:

(1) On his departure from the house he called back to us, "Good luck!"
(2) During practice on the field he was taken ill.
(3) They decided upon a trip to Niagara.
(4) They hoped and prayed for victory.
(5) On his arrival at the office he found the door locked.
(6) In going from one place to another they found many points of great interest to them.
(7) He was caught in the act of cheating.
(8) At sight of her wounded son, she fell prostrate.
(9) They ran madly into the hall at the sound of the bell.
(10) On his entrance into the room, he saw a beautiful picture.

5. Expand a word (or words) in each of the following sentences into a phrase or a clause:

(1) O that I had the dove's wings!
(2) She has a lily brow and a rosy cheek.
(3) A working man is an earning man.
(4) She told him to go to the store immediately.
(5) Slowly, gradually, deliberately they stole upon the enemy.
(6) The conceited boy was defeated by his own vanity.
(7) She has golden hair and hazel-brown eyes.
(8) The boy refusing an opportunity to appear in public is denying himself the best, educationally.
(9) He spoke clearly and emphatically.
(10) Those having tickets to sell should stand here.

6. Expand a prepositional, a participial, or an infinitive phrase in each of the following sentences into a clause:

(1) They hope to sail today.
(2) On standing to recite, he forgot the question asked of him.
(3) At school he is earnest and industrious; at home he is idle and mischievous.
(4) They decided to fight with swords only.
(5) After seeing him off they went to the "movies."
(6) Studying day and night you will injure your health.
(7) On the umpire's decision against them, our boys were crestfallen.
(8) He told the boys to sit together and not to talk.
(9) Arriving home late at night, they were surprised to find Fido lying on the doorstep waiting to greet them.
(10) Seeing me on his entrance he went upstairs directly in order to avoid the stormy scene.

7. Reduce the short sentences in each of the following groups to one good sentence:

(1) John's heart is true. John's head is clear. John's spirit is loyal.
(2) He is an excellent player. He also speaks well. He owes his musical and oratorical ability to hard work.
(3) There was an Ancient Mariner. He stopped one of three men. The men were going to a wedding. He told him his story.
(4) He looked up. He looked down. He looked forward. He looked backward. He could not tell where the noise came from.
(5) He was old. She was young. They called him December. They called her May. He married her.
(6) The sun rose. The dew disappeared. The workmen went out to the fields. She had died. The daily round of labor lost all interest for him.
(7) They ran in. They ran out. They whistled. They shouted. Auntie lived in constant terror of them.
(8) They pitched their tent. They set their lines. They equipped their boats. They were ready for a royal summer.
(9) The king reviews his troops. The soldiers appear at their best. A surprise attack is made. King and soldiers fall in defeat.
(10) Brian loved Rebecca. Rebecca did not love Brian. Ivanhoe fought to rescue her from him.

8. Write each of the following sentences in a different form of discourse:

(1) The poet said that it is better to have loved and lost than never to have loved at all.

(2) "To do a great good," said Portia to Shylock, "do a little wrong."

(3) Marc Antony said in his great oration that the evil men do lives after them, the good is oft interred with their bones.

(4) "By thy long beard and glittering eye, now wherefore stopp'st thou me?" asked the wedding guest of the Ancient Mariner.

(5) John said that his father used to say that sparing the rod means spoiling the child.

(6) "Ah-ha, my good man," shouted the knight, "now will I run thee through before thou hast time to utter thy prayers!"

(7) They were told, they said, to take the first turning on the left and then to follow the wooded path.

(8) "Whatever I do, whatever I say, Grandmother tells me that isn't the way," sobbed Alice.

(9) The orator said that if he could not have liberty he wanted to die.

(10) "I, sir, I am Roderick Dhu," said the warrior with much importance.

9. Rewrite each of the following sentences, correcting the repetition:

(1) One does not have to go if one does not care to, but really, every one should want to have one good time before one dies.

(2) The effect of the music upon her was very affecting.

(3) There were thirteen there but there wasn't the slightest superstition expressed by any one there.

(4) It is not the big things but the little things in life that bring out the things worth while in your character.

(5) All the time he kept quiet and presently all of them began to notice that he was altogether almost uncomfortable.

(6) John said he thought he would go to the game, but Mary said she preferred to go to the theater.

(7) Quite a little distance from the house there is quite a historical old tree that is quite interesting.

(8) None of them knew what the result of such a decision would be, but they knew that whatever resulted the result could not be worse than what had been resulting right along.

(9) They were all ready and all went altogether, so the affair promised to be all right after all.

10. Establish the proper relationships among the ideas in each of the following sentences by converting independent clauses into words, phrases, or dependent clauses:

(1) I got up this morning and I had a severe headache.
(2) I looked out of the window and I saw it was raining very hard.
(3) He jumped up from his chair and shouted "Who's there?"
(4) He played football all season and he passed in all his subjects.
(5) The journey was made by boat and I enjoyed every bit of it.
(6) We studied our algebra and then we studied our English and then we sang popular songs till eleven o'clock.
(7) I thought of John out there alone in the trenches and I wrote him a good long letter.
(8) Lowell was a poet and he was the author of *The Biglow Papers*.
(9) I like poetry and I read all the good poetry I can find.
(10) The storm cleared away in a little while and then we could see the path and we made our way home without trouble.

11. Write the telegrams asked for below.

(1) Your employer says to you, "Go out and telegraph my partner (Joseph Briggs, 60 State Street, Chicago) that I have bought five hundred shares of Reading at one hundred dollars. Tell him to offer them there and wire me the result of the sale, if any." Write the telegram you sent. Write the partner's telegram.
(2) You are speeding toward Denver when you suddenly become aware that you have left your pocketbook, with important papers in it, on your lawyer's desk in Chicago. Telegraph him, telling him where to send it. Write his telegram to you, assuring you that he has done so. On receipt of the pocketbook, you write him a letter. Reproduce it.
(3) Telegraph your brother to meet a classmate of yours who is to arrive in your home city during your temporary absence. Telegraph your friend also, telling him that you cannot meet him, but that your brother will. Your friend and your brother have never met. You must therefore indicate in your messages some sign by which each may recognize the other.
(4) Your mother is staying in the country. You and your father join her at week ends. Your father says to you. "Go out and telegraph your mother that we cannot come out this week, owing to the fact that my business partner is very ill. Tell her that we

shall certainly come next week and that I am writing her." Produce the telegram you send. Write the letter that follows it.

(5) You are expected home at a certain hour to meet some dinner guests. Your train meets with an accident and is delayed. Telegraph home the fact of your delay, the reason for it, and tell them not to wait for you.

(6) Condense, without changing the meaning, the following telegram addressed to S. K. Post, 15 Broadway, Erie, Pa. Do not use more than ten words. PLEASE SHIP ME AT ONCE BY EXPRESS 12 DOZEN FLOOR BROOMS NO. 250. SEND THEM COLLECT.

SECTION FORTY-SIX

Measuring Your Intelligence

It is a good thing to test yourself, not only in certain special divisions of your work, but along general lines as well. The notebook in which you keep troublesome cases of spelling, troublesome cases of punctuation, troublesome cases of sentence construction, and so forth, should sometimes be used for the purpose of testing your all-round standing in English. You may thus establish standards for yourself. Can you at the end of a certain week or month pass a test on the work of that week or month? Do you lead or lag behind your classmates in meeting the requirements of the work in a certain period? Have you at the end of this very week, let us say, mastered some definite thing in your work in English? Are you able to cross out a page in the notebook and let it go forever, because you have fixed its contents permanently in your mind?

If you have studied all the sections in this book, you should be able to meet the sixteen tests enumerated below. If you have studied only part of the sections in this book, you should be able to meet those that have been covered in the sections studied. Measure yourself by these requirements. Check yourself up by them unsparingly.

1. You should be able to write a correct letter, that is, to plan and punctuate the letter parts correctly.

2. You should be able to write the following kinds of letters:

acknowledgment	friendly	official
adjustment	information	order
application	inquiry	recommendation
claim	introduction	sales
collection	newspaper	social forms

3. You should be able to plan and write a composition of three or four paragraphs — a composition that interests, that makes clear, that convinces.

4. You should be able to plan and write single paragraphs having unity, coherence, and emphasis.

5. You should be able to write clear, coherent, and emphatic sentences of many different kinds.

6. You should be able to use *at least* one thousand words accurately and to study words from the dictionary intelligently.

7. You should be able to use the different parts of speech correctly, to know their classifications, inflections, and constructions.

8. You should be able to construct sentences to show the various uses of the parts of speech, of phrases, and of clauses.

9. You should be able to analyze complex and compound sentences of many clauses.

10. You should be able to conjugate verbs, especially the common irregular ones.

11. You should be able to capitalize and to punctuate accurately any sentences that you can construct correctly.

12. You should be able to pronounce the following words, and other words of the class each represents, with accuracy and distinction:

alms	detail	just	ringing	widths
am	diamond	letter	soon	wist
ask	dog	lists	star	why
assure	facts	man	then	did you
bird	history	new	third	had to
catch	huge	raw	veil	let me
city	idea	recognize	was	one and all
cold	join	revive	whereas	two suits

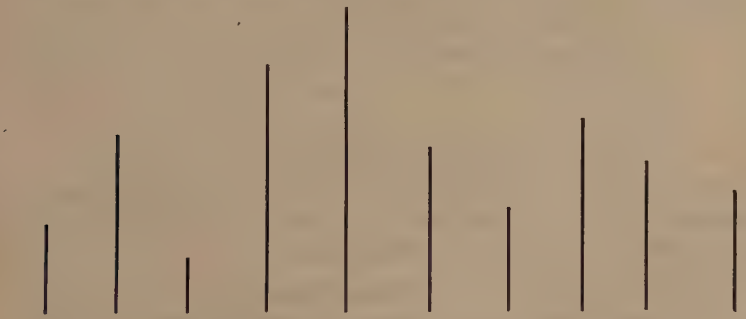
13. You should be able to speak in public — debate, make announcements, and so forth, with precision and effectiveness.

14. You should be able to read prose and poetry, such as you find in the preceding pages, with that intelligence and enjoyment which come from quick and clear understanding of their structure.

15. You should be able (and this is perhaps most important of all) to prepare by planning what you have to say, and to express it in such manner that it will be forcible, interesting, and clear.

16. You should, finally, be able to criticize both yourself and others kindly and helpfully; that is, you should be able to "help yourself" to become a user of good English.

These sixteen points represent by no means all that you should be able to do if you have studied this book carefully. They are averages or standards. Be able to do *at least* these things. No two members of a class are exactly equal in standing. They cannot be, for no two individuals are exactly equal in capability and attainment. But the members of a class approximate a uniform standard. Suppose the following lines indicate the individuals in a class of ten:



Harry stands highest; Tom lowest; Rob is average. Harry could easily meet all of the above sixteen requirements and more, after he had studied this book. Tom could probably meet eight or ten of them. Rob could just meet all of them.

You will find it both interesting and helpful to draw lines of this kind for the members of your class. Find your own line among the twenty or thirty or forty others. Is it Harry's? Is it Tom's? Is it Rob's? If it is Harry's, are you going to lie down and rest until the others catch up? If it is Tom's, are you going to be discouraged? If it is Rob's, are you going to be satisfied?

In the following PRACTICE of sixteen questions, Harry will probably make 100%; Tom, probably 60%; Rob, probably 80% or 85%. Study each question thoroughly before you attempt to answer it. Be sure that you understand exactly what it asks for. Refer to lessons in this book for as many of the answers as possible.

PRACTICE [1]

1. About ten days ago, you wrote to John Wanamaker, Broadway and Tenth Street, New York, ordering material for a garment and enclosing money for the same. Up to date you have received neither the material nor an answer. Write a second letter.

2. (1) Arrange the words of the following sentence in columns so as to show what parts of speech they are:

> When the pupils were asked to name the most important day of the year, they said with much spirit, "June 30, the day school closes."

(2) What kind of sentence is the above? Reason.

3. Write to Marshall Field and Company, Chicago, Illinois, ordering a certain number of yards of dress goods at so much a yard. Enclose check or money order and sample of goods to be matched.

4. (1) Write the following conversation correctly:

> By the way you are Scotch I think yes said Rob I asked explained the editor only because of the shall and will difficulty have you got over that yet no said Rob sadly and I never will

(2) Explain in a few words the humor in the above extract.

(3) Write the third sentence in indirect discourse.

[1] These questions are used by permission of the New York State Board of Regents.

5. (1) What kind of sentence is the following?
   (2) Classify the clause in it.
   (3) Give the syntax of *dispute* and *about*.

   There has been some dispute about who wrote THE ILIAD *and* ODYSSEY.

6. (1) You have employed for some time in your real-estate office a girl whose work has been entirely satisfactory. She now has an opportunity to secure a much better position than you can offer her. Make a plan for a letter of recommendation to be sent by you in her behalf to the firm that offers the better place.
   (2) Write the letter.

7. (1) Make a plan for a theme of three or four paragraphs on the following:

   Improving my own speech.

   (2) Write the theme.

8. Outline and write two good paragraphs on one of the following:
   (1) A play that you have seen or a book that you have read that you care to recommend to others.
   (2) Some work that is being done in your community to make people better and happier.
   (3) Getting ready for a school party.
   (4) Trimming a new spring hat.
   (5) Making a cake.
   (6) How a certain dress was made.
   (7) Laying out a diamond.
   (8) Preparing for a hike.
   (9) Features of a Wild West show.

9. Write three complex sentences, giving in each a brief explanation of some current topic you have studied during the past ten weeks.

10. Answer either (1) or (2):
   (1) Write a letter to any person you may select, describing the community, the town, or the city in which you live, and mentioning points of advantage or interest that might attract strangers to settle there.
   (2) One of your friends who is about to graduate from grammar school has decided not to go to high school. Write a letter urging this friend to continue through high school.

11. Write a composition about a person, *or*, if you wish, a bird *or* an animal mentioned in *one* of the following [including such points as (*a*) appearance, (*b*) habits, (*c*) characteristics]: *The Lady of the Lake, The Man without a Country, A Watcher in the Woods, In the Wilderness, Horatius, To a Skylark.*

12. Answer either (1) or (2):

(1) Give in complete sentences the following information about a book, not named above, that you have read in the past year: (*a*) author, (*b*, *c*) time and place indicated in its contents, (*d*) your opinion of it, (*e*) what induced you to read the book.

(2) Select *five* words from the following list and write *five* sentences each of which shall illustrate a different one of the words selected: theme, vindictive, hamlet, spied, eagerly, filial, fearfully, armor, lofty, twinkling, fleecy, season, realm, mystic, trembling.

13. Write an outline on *one* of the following topics:

(1) A possible experience of a fire-engine horse *or* an army officer's horse *or* a farm horse.

(2) A recent invention *or* a household convenience.

(3) Any recent event of current interest.

14. Answer either (1) or (2):

(1) Imagine that you are a Boy Scout or a Campfire Girl and have just gone into camp for a fortnight or a month. Write three or four paragraphs on one of the following: *Our Daily Routine in Camp, Safety First in Camp, A Hike in the Dark, Around the Campfire, Keeping Things in Order.* The picture on the next page may be suggestive.

(2) Write about 100 words on *one* of the following:

(1) Your own biography.

(2) The biography of the character in history that you like best.

(3) The biography of Sir Walter Scott.

15. Imagining that you are to give an oral composition on *one* of the following topics before your classmates as audience, think what you would wish to say to them on the topic chosen, arrange your material in natural order, and then write on your answer paper an outline for use as a guide while speaking:

(1) The play of Shakespeare that I like best.

(2) What my favorite historic character did for his (or her) country.

AROUND THE CAMPFIRE

(3) The mining of coal or metal *or* the process of manufacture of some article *or* the raising of a crop.

(4) A hobby or pastime in which I am interested.

16. Quote at least 10 lines of prose or poetry that you have memorized this year. [The lines quoted need not all be selected from the same work.]

Summary Practice

1. Substitute for the repeated or "overworked" words in each of the following sentences words that will more accurately and less monotonously express the meaning indicated:

(1) One nice day a nice boy and I took a nice walk over those nice big mountains.

(2) The able clerk very ably handled the able messengers who were able to carry out ably his able directions.

(3) After the janitor fixed the desk, he fixed the room so that we didn't have to fix it every time we got ourselves fixed for work.

(4) John got an awful fall over the awful precipice up which we had struggled with such awful effort on that awful outing.

(5) After I got ready, I got into the car and got to the theater just as soon as I could, but when I got there I found that they had all got there ahead of me, and that the play had got under way.

2. Explain briefly why the second word in each of the following groups is more impressive and more forceful than the first:

alone, deserted	hungry, famished
better, superior	later, eventually
cradle, kiddie-koop	shake, tremble
cry, weep	Victrola, Sonora
house, home	woman, mother

3. The words in each of the following groups are frequently confused in meaning. Make their differences in meaning clear by using them in sentences. If possible, use both (or all three or four) in the same sentence.

compliment, complement	council, counsel, consul
dairy, diary	decent, descent, dissent
dew, do, due	prophecy, prophesy
rain, rein, reign	right, rite, wright, write
stationary, stationery	to, too, two

4. Rewrite each of the following sentences, improving the idiom:
   (1) The head of the firm said to see him.
   (2) This size is not as large as the other one.
   (3) I can but succeed if I try hard.
   (4) They divided the work up between them.
   (5) Bring this letter to the post-office and take me home some stamps.

5. Make each of the following complex sentences simple:
   (1) He made the transactions while I was out.
   (2) He was advanced in the firm because he had made a sales record.
   (3) Though he had been ill, his business was carried on as usual.
   (4) When he arrived at the office, he found things in confusion.
   (5) He believes that the accused salesman is absolutely innocent.
   (6) Why he departed so suddenly I am at a loss to understand.
   (7) The salesman who is courteous makes most sales.
   (8) He left the office every night as the clock struck six.
   (9) The advertisement that is illustrated pays best.
   (10) As soon as Tompkins entered the office I withdrew.

6. Give reasons for agreeing or disagreeing with each of the following statements:
   (1) *They asked you and I to come* is correct.
   (2) *Let Mary and I do this* is correct.
   (3) *He is older than I* is correct.
   (4) *I am taller than him* is correct.
   (5) *Give what you can* is a complex sentence.
   (6) *Don't lay there* is good English.
   (7) *Its* means *it is*.
   (8) *Who's* is possessive case.
   (9) *Running being good exercise* is a sentence.
   (10) It is right to say *He don't*.
   (11) It is wrong to say *They haven't no books*.
   (12) There is a mistake in the sentence *I seen him*.
   (13) There is no error in the sentence *Set there, Tom*.
   (14) *Hisn* and *theirselves* are good words.
   (15) *It's* is possessive case.
   (16) The plural of *me* is *our* or *ours*.
   (17) *Hold the line and don't retreat* is a simple sentence.
   (18) *Man* is objective case in *John became a man*.
   (19) *Write me soon* is an imperative sentence.

7. Rewrite each of the following sentences, omitting superfluous words and phrases, and conveying the idea intended much more briefly and pointedly:

(1) As a matter of fact, on the whole, that man wins who works.

(2) He told me that my services were at an end and no longer required.

(3) We send the goods direct from Kalamazoo to your own home.

(4) In what respects is Jim a different sort of boy from Joe?

(5) In the month of June we take account of stock, and see just how large a supply of goods we have on hand.

(6) We beg to be permitted to say that your favor of the fifteenth inst. is at hand and contents duly noted.

(7) In reply would say same shall receive our best attention at the earliest possible moment of our convenience.

(8) Attached hereto is affidavit to the effect that I noted forged check, and wrote its date in my record book.

(9) Whatever the case may be, we are pleased to advise you that quotation shall go forward to your address immediately on receipt of same at our office.

(10) Hoping this communication may prove satisfactory in every respect, assuring you of our best attention at all times, and awaiting your further commands we beg to remain.

8. Opposite page 347 you will find a picture of the Coliseum at Rome, and opposite page 383, a picture of the Roman Forum. These are the two grandest and most eloquent ruins in the world. The Forum was originally an open space surrounded by buildings and porticoes of classic design, and was used for public assembly and "oratorical combat." The Coliseum (also spelled *Colosseum*) was the greatest architectural monument left by the Romans. It was elliptical in plan, measuring from one exterior wall to the other 617 feet in length and 512 feet in breadth, and accommodating 87,000 spectators. It was the scene of Roman games and gladiatorial combat. Study these two pictures in detail. Then write a composition of several paragraphs, explaining what you see in each picture, comparing one ruin with the other, and emphasizing the historic majesty revealed in the pictures. In order to do justice to these subjects, you will probably find it necessary to consult the encyclopedia for further information regarding the Coliseum and the Forum.

9. The two letters below constitute an exchange of sentiment that is certainly not all that it should be. Criticize them from the points of view of tone and content. Then rewrite each as it should be, making the adjustment letter a close and courteous follow-up to the claim letter.

Are you people color blind? Item 42d in your catalog specifically says *navy blue jerseys*. In addition, I wrote the words *navy blue* out in my own explicit hand in my letter to you on October 12. But nevertheless and all the same, you must send me a BRIGHT RED JERSEY!

Item 34d covers red jerseys. Item 42d (WHICH I WROTE) covers blue jerseys. And so, businesslike (!) you sent me the red jersey in size 42, instead of the blue jersey in size 34. Perhaps if you will read my order letter backward, you'll be able to send me what I want.

Item 39f in your catalog refers to running shoes, or at least, so the printed matter there set down would lead one to believe. But I must be entirely too credulous, for you have sent me a pair of gun-metal dancing pumps!

I am sending the jersey and the pumps back to you *Not Prepaid*, and I trust that you will correct these errors just as soon as the members of your clerical force have completed their correspondence courses in readin', writin', and 'rithmetic!

Thank you for your *courtesy* of October twentieth.

No, sir, we are NOT color blind.

And we do not have to take correspondence courses in anything, in order to fill satisfactorily orders that are legibly written and properly placed.

It's not our funeral, certainly, if your bizarre style of penmanship makes *39f* (Track Shoes) look like *30F* (Dancing Pumps), and *42d* (Navy Blue Jerseys) like *34D* (Red Jerseys). Next time you place one of your twelve-dollar biannual orders with us, better submit a key with it for deciphering the hieroglyphs.

Certainly we'll send you the track shoes and the navy blue jersey, BUT — *not until* we have received from you a money-order covering the express charges on the dancing pumps and the red jersey that you have so thoughtfully returned to us *collect*. See?

10. Rewrite the following correctly, after you have studied the proof-marked copy of it on the opposite page:

EARLY PRINTING–PRESSES[1]

The fisrt printer had but small presses, made entirely of wood. There power also was slight and they printed as a rule, but one page a time. the screw was of wood, and worked by a bar," much thesameas a modren napkin press. The chiefthing was to obtain an even surface on the "bed" upon wnich the page of type rest; and seoondly, an even surface for the "Platen," whicɥ was lowered as the bar tur nedthe screw, and thus pressed the paper upon the face of the type. The eveness of im pression, as well as colour in many old books, show that this was acomplished with grate success, and proʌes what good mecanicians they were fore hundred years ago. It is a task whih we could not accomplish so successfully where our modern tools and apliances withdrawn

* * * * * * * * * * *

There was nearly always two workmen to one press. One "beat" the "Form," that is he dabbed two big soft balls covered with ink all over the type; the other placeg the white paper on the "tympan, and ran the hole, by means of a whinch, beneath the *platen*, and then made a strong pull at the bar.

THE PENTATEUCH OF Printing: Blades

[1] Used by permission of Adele Millicent Smith and the John C. Winston Publishing Company, Philadelphia, Pa.

EARLY PRINTING-PRESSES

The first printer had but small presses, made entirely of wood. There power also was slight and they printed as a rule, but one page a time. The screw was of wood, and worked by a bar," much the same as a modren napkin press. The chief thing was to obtain an even surface on the "bed" upon which the page of type rest; and secondly, an even surface for the "platen," which was lowered as the bar turned the screw, and thus pressed the paper upon the face of the type. The eveness of impression, as well as colour in many old books, show that this was accomplished with grate success, and proves what good mecanicians they were fore hundred years ago. It is a task whih we could not accomplish so successfully where our modern tools and apliances withdrawn.

* * * * * * * * * * *

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THE PENTATEUCH OF Printing: Blades,

11. You are asked to write four *or more* paragraphs based upon each one of the following groups of related suggestions. The paragraphs must be written in the order indicated, and they must tell a connected story. You must, of course, draw upon your imagination.

(1) Describe Harold Bronson — the new, careless, somewhat untidy secretary of Mr. Archibald Witherspoon.
Explain the cause of Bronson's dismissal by Witherspoon.
Reproduce the story that Bronson tells the home folks about his dismissal, together with his characterization of Witherspoon.
Justify Witherspoon's dismissal of his secretary, Bronson.

(2) Describe the dangerous up-curve roadway by which automobilists make the summit of Lookout Mountain.
Explain the errand of two fellows in a Stutz hurrying to the top of the mountain one night over this roadway.
Reproduce the story of the tumble the car takes over the embankment, with all the fatal consequences involved.
Justify the coroner's findings: "Recklessness, irresponsibility, and dare-deviltry!"

(3) Describe the meeting between a long-separated mother and child, on a steamship pier.
Explain how and why and when and where their separation occurred.
Reproduce the story of their long search for each other.
Justify the punishment meted out to those who were immediately responsible for the tragic separation.

(4) Describe the scene where a treasure has been buried.
Explain exactly some key to the finding of the treasure.
Reproduce the story of the search for the treasure, including rivalry, jealousy, deception, physical suffering, and mental anguish.
Justify the trouble taken to find the treasure, even though it proved far less valuable when found than it was formerly reputed to be.

(5) Describe the gridiron with the football players in the heat of a great game.

Explain why the game today between the Reds and the Blues is of special interest and significance.

Reproduce the story of that great moment in the game when your friend, Harold Brunner, dashes around end with the ball, and, running almost the full length of the field, scores a much-needed touchdown.

Justify the action of Harold's teachers in refusing to promote him at the end of the term.

PART TWO

THE ROMAN FORUM

CHAPTER FIVE

GRAMMAR [1]

Introduction

Grammar is the study of the principles of the correct use of language. The study of grammar is based very largely upon the classification of words into parts of speech and the relation of these parts of speech in sentences. There are eight different parts of speech as follows: *noun*, *pronoun*, *verb*, *adjective*, *adverb*, *conjunction*, *preposition*, *interjection*. This classification is a very general one. There are many words that in one use are one part of speech, and in a different use are another (see page 497). And the classification is by no means an equal one. Nouns and verbs are far more important than the other parts of speech. They are used for the expression of principal thoughts. Pronouns are substitutes for nouns. Adjectives and adverbs are used to shade or to add to the meaning of thought expressed by nouns and verbs. They are modifiers of thought. Conjunctions and prepositions respectively connect and relate the ideas of which a thought is composed. Interjections are more or less detached expressions of feeling, having little or no relation to other parts of speech used in a sentence.

Each one of these parts of speech is discussed below under the following heads: 1. ***Definition.*** 2. ***Kinds.*** 3. ***Forms.*** 4. ***Syntax*** or ***construction.*** 5. ***Cautions.***

[1] Teacher and pupils alike will do well to remember that English Grammar is not a closed subject, but a fluid one. No statement of its principles is possible without the formulation of rules, but these rules must in many cases be taken with the reservations that contradictory and disputed usage justifies.

By ***forms*** is meant the change of form a word undergoes in order to indicate its different uses or meanings. This is sometimes called the ***inflection*** of a word.

By ***syntax*** is meant the relation of a word to the other parts of a sentence. The word ***construction*** is used with the same meaning. Both words apply also to the relation of phrases and clauses to other parts of a sentence.

The following statement of the principles of English grammar is brief. It is intended merely as a review of the more thorough work you have previously done in grammar. A knowledge of the rules and principles of English grammar is a great aid in correct expression. It is of inestimable value to a student of foreign language. But after all you must hear and read good English if you would use it yourself. Grammar is theory; reading or speaking or listening to others speak is practice. Association with those who speak correctly, and the reading of good literature will do much to help you speak and write correctly, but they will not do everything. They will merely develop in you an ear for right expression. Just as when you hear a tune that you like, you hum it and thus make it your own, so, when you hear *and see* good English, you may very often unconsciously make it your own by using it. The good musician is aided by his ear, of course, but he learns thoroughly how to play by note, that is, by rule.

SECTION FORTY-SEVEN

Nouns

Definition: A **noun** is a word used as the name of a person, a place, a thing, an action, a condition, or a quality: *Mary, Alabama, chair, running, ruin, honesty.*

Kinds: Nouns are classified as follows: (1) **Proper,** (2) **Common;** (1) **Concrete,** (2) **Abstract;** (1) **Collective.**

A PROPER NOUN is the name of some particular or individual person, place, or thing. It is always capitalized. *Alice*, *London*, *Monday*, *April*.

A COMMON NOUN is the name of the member of a class, of the class itself, or of action, condition, or quality: *boy*, *city*, *school*, *whistling*, *satisfaction*, *generosity*.

A CONCRETE NOUN is the name of a person, place, or thing that occupies space and may be perceived through the senses: *house*, *pencil*, *desk*, *tree*.

An ABSTRACT NOUN is the name of a quality, a condition, or an action. Abstract nouns are frequently formed by means of such suffixes as *ness*, *ty*, *hood* — *greatness*, *cruelty*, *hardihood*. Abstract nouns that are the names of actions are sometimes called gerunds or verbal nouns. They are treated on page 448.

A COLLECTIVE NOUN is the name of any group or collection of persons or things taken as one: *army*, *tribe*, *crowd*, *team*, *number*.

Concrete, abstract, and collective nouns may be either proper or common.

Forms: Nouns are inflected as follows:

1. NUMBER —
   (1) Singular
   (2) Plural
2. GENDER —
   (1) Masculine
   (2) Feminine
   (3) Neuter
   (4) Common
3. PERSON —
   (1) First
   (2) Second
   (3) Third
4. CASE —
   (1) Nominative
   (2) Objective
   (3) Possessive

NUMBER is a grammatical term used to indicate whether one or more than one is referred to by a noun (or a pronoun). *Singular number* means one; *plural number*, more than one. Following are the rules for forming the plural number of nouns:

1. The plural of a noun is formed by adding *s* to the singular.

If, however, a noun ends in *s* or the sound of *s* (*ch*, *sh*, *s*, *x*, *z*), the plural is formed by adding *es*.

blushes	churches	surpluses
books	boxes	waltzes

(As a spelling rule, this applies also to the formation of the third person singular, present indicative of verbs.)

he buys she rushes

2. The plural of nouns ending in *y* preceded by a consonant and of nouns ending in *quy* is formed by changing the *y* to *i* and adding *es*.

quantities	salaries	soliloquies

Note that words in which final *y* is preceded by a vowel usually form their plurals regularly.

alloys	moneys	pulleys
journeys	monkeys	turkeys

The irregular plural *monies* is occasionally used in the sense of sums of moneys.

(As a spelling rule, this applies also to the formation of the third person singular, present indicative of verbs.)

he supplies she journeys

3. The plural of nouns ending in *o* preceded by a vowel is formed by adding *s*, as:

cameos	folios	oratorios

preceded by a consonant, by adding *es*, as:

cargoes	manifestoes	tomatoes
echoes	mosquitoes	torpedoes
embargoes	mulattoes	vetoes
heroes	potatoes	volcanoes

These exceptions to the final-*o* rule should be noted.

autos	lassos	ratios
banjos	octavos	silos
cantos	pianos	solos
embryos	provisos	sopranos
halos	quartos	tobaccos

Many words ending in *o* form their plurals in both ways.

bravo	bravos	bravoes
buffalo	buffalos	buffaloes
calico	calicos	calicoes
flamingo	flamingos	flamingoes
fresco	frescos	frescoes
innuendo	innuendos	innuendoes
motto	mottos	mottoes
portico	porticos	porticoes
zero	zeros	zeroes

It is evident that the final *-o* rule is beset by numerous variations and exceptions. As in all other cases pertaining to correct usage, the dictionary must be your final guide.

(The above rule applies also to the spelling of the third person singular, present indicative of verbs.)

he vetoes he lassos *or* lassoes he autos

4. The plural of many nouns ending in *f* or *fe* is formed by changing the *f* or *fe* to *ves*.

beeves	knives	staves (meaning sticks)
calves	leaves	thieves
elves	lives	wharves (also wharfs)
halves	loaves	wives

Exceptions to the *f*-*fe* rule are

beliefs	handkerchiefs	scarfs
cliffs	hoofs	staffs (meaning officers)
dwarfs	reefs	turfs
griefs	roofs	waifs

5. The plural of compound nouns that are not hyphenated is formed by adding *s* to the singular, but the plural of compound nouns written with a hyphen is usually formed by adding *s* to the principal part of the compound.

aides-de-camp	cupfuls	men-of-war
billets-doux	fathers-in-law	mouthfuls
commanders-in-chief	handfuls	poets-laureate
courtyards	major-generals	spoonfuls

In some compound nouns both parts are pluralized.

men-servants (menservants) women-servants (womenservants)

6. The plural of certain nouns is formed by an internal or other irregular change.

child, children	louse, lice	ox, oxen
foot, feet	man, men	tooth, teeth
goose, geese	mouse, mice	woman, women

7. Certain foreign nouns retain their foreign plurals. The tendency, however, is for foreign words to assume regular English pluralization as soon as they come into general use.

alumna, alumnae	maximum, maxima
alumnus, alumni	minimum, minima
analysis, analyses	oasis, oases
antithesis, antitheses	parenthesis, parentheses
axis, axes	phenomenon, phenomena
bacterium, bacteria	radius, radii
basis, bases	stadium, stadia
beau, beaux	stratum, strata
chateau, chateaux	synopsis, synopses
crisis, crises	tableau, tableaux
criterion, criteria	terminus, termini
curriculum, curricula	thesis, theses
datum, data	ultimatum, ultimata
focus, foci	vertebra, vertebrae

8. Certain foreign nouns have two plural forms.

appendix, appendices or appendixes
cherub, cherubim or cherubs
formula, formulae or formulas
genus, genera or genuses
memorandum, memoranda or memorandums
seraph, seraphim or seraphs

9. Certain nouns have two plurals of different meanings:
brother, brothers (in family), brethren (in church or in society)
cloth, cloths (varieties of cloth), clothes (garments)

die, dice (used in games of chance), dies (implements for stamping or for making screws; the cubical parts of pedestals)
index, indexes (referring to books), indices (referring to mathematics)
penny, pennies (coins, severally), pence (amount reckoned by coins)
pea, peas (a definite number of seeds of the pea plant), pease (peas spoken of collectively or in bulk).

10. Here are certain other irregularities in the formation of the plural of nouns. But there is much contradictory usage of these plurals to be found in present-day writing.

(1) One form for both singular and plural.

cannon (also cannons)	fish (or fishes)	swine
deer	salmon	trout

(2) Certain nouns used in the singular only, though plural in form.

alms	mathematics	news
civics	measles	physics
economics	mumps	politics

(3) Certain nouns used chiefly in the plural.

ashes	thanks	scissors
goods	tongs	spectacles
oats	trousers	wages

In *The wages of sin is death* **there is a now archaic exception.** In connection with groups (2) and (3) it is well to remember that there is much irregular usage.

11. The plural of letters, figures, and signs, and of words mentioned without regard to their meaning, is formed by adding *'s*.

3's	s's	¶'s
4's	a's	don't's

12. The plural of proper names is formed regularly.

Alices	Marys (or Maries)	Smiths
Carolinas	Johns	Toms
Dakotas	Joneses	Williams

But when the name is preceded by a title the formation of the plural varies.

The Misses Smith	The Messrs. Jones
or	or
The Miss Smiths	Messrs. Thomas and Harry Jones
or	
Misses Alice and Sara Smith	

GENDER is a grammatical term used to indicate whether male or female is referred to by a noun (or a pronoun). *Feminine gender* means female sex; *masculine gender*, male sex; *common gender*, either sex or both sexes; *neuter gender*, absence of sex. Difference in gender is sometimes indicated by the use of a different word.

beau, belle	man, woman	stag, hind
buck, doe	sir, madam	swain, lass

It is sometimes indicated by means of a hyphenated prefix.

father-in-law, mother-in-law
son-in-law, daughter-in-law
man-servant, maid-servant

In many cases it is indicated by a suffix.

abbot, abbess	enchanter, enchantress
actor, actress	executor, executrix
administrator, administratrix	god, goddess
baron, baroness	hero, heroine
benefactor, benefactress	host, hostess
count, countess	lion, lioness
czar, czarina	murder, murderess
deacon, deaconess	negro, negress
duke, duchess	patron, patroness
emperor, empress	waiter, waitress

PERSON is a grammatical term used to indicate the person speaking, the person spoken to, or the person, place, or thing spoken about. No change is required in nouns to indicate person, and it is not, therefore, a form of inflection. In parsing a noun, however, the person is given together with number, gender, and

case. In *John closed the door*, *John* is third person. In *John, please close the door*, *John* is second person. In "*I will close the door,*" *said John*, *I* is first person but *John* is third.

CASE is a grammatical term used to indicate the relation between a noun or a word used as a noun and the other parts of a sentence. A noun is said to be in the *nominative case* when it is used as or means the same as the subject, and points out *who* or *what* is the cause or basis of the thought expression, as in *The barn is burning. Alice sews. The boy is John.*

A noun is said to be in the *objective case* when it is object of a verb or a preposition, and points out *whom* or *what*, as in *He loves his work. He went to the store. They tease John.*

A noun is said to be in the *possessive case* when it indicates ownership or possession, as in *Tom's sled. Mary's shawl.* A change is made in the form of a noun to indicate the possessive case. Following are the rules for forming the possessive case:

1. The possessive of singular nouns is formed by adding the apostrophe and *s*. This is pronounced as an extra syllable in the case of nouns ending in *s* or a similar sound.

abbess's	George's	prince's	wizard's
bachelor's	John's	princess's	woman's

2. The possessive of singular nouns ending in *s*, *sh*, *ch*, *x*, *z*, may sometimes be formed by adding the apostrophe only, in order to avoid awkward pronunciation.

Jones' canned goods is better than *Jones's canned goods*
Burns' ointment is better than *Burns's ointment*
Heinz' pickles is better than *Heinz's pickles*
Knox' hats is better than *Knox's hats*

In England, however, such forms as *St. James's* and *St. Thomas's* are still insisted upon.

It is better to form the possessive of the following expressions by the use of the apostrophe sign only:

for Jesus' sake for goodness' sake for conscience' sake

3. The possessive of plural nouns ending in *s* is formed by adding the apostrophe only.

the boys' coats	the shoppers' bundles
the girls' hats	the workers' hours

4. The possessive of plural nouns not ending in *s* is formed by adding the apostrophe and *s* as in the case of singular nouns.

children's	people's
men's	women's

5. The sign of possession in compound nouns is placed at the end. The sign of possession, in other words, is usually placed as closely as possible to the thing possessed.

major-general's command
mother-in-law's house
son-in-law's money

In case the compound word is both plural and possessive the rule for both formations must be followed.

sisters-in-law's estates

6. The sign of possession in a series of names all modifying the same word is placed on the last word in the series.

Alice, Jenny, and Martha's coats
Canby and Opdycke's Good English
Tom, Dick, and Harry's tricks

But if these statements are reversed, then the *'s* is used after each name, thus:

This hat is either John's or Harry's.
These books are John's and Harry's.

7. Nouns in apposition take the sign of possession on the last only.

My brother, Jim's, excuse is valid.
Tom, the carpenter's, plans are approved.

8. The possessive case of most pronouns is formed without the use of the apostrophe (see page 403).

his, hers, ours, its, theirs, whose, yours

One, used as a pronoun, forms its possessive in the regular way

one's

9. The sign of possession should be used only with nouns that indicate living beings or those inanimate things that are customarily personified. With names of most inanimate objects *of* is used to denote possession, thus:

the leg of the chair, not *the chair's leg*

The ship's deck is permissible because *ship* is usually personified and spoken of as *she*.

Of may be used to avoid a succession of hissing sounds (see rule 2 above) as:

the products of Heinz the services of Strauss

10. The possessive is frequently used before a noun that is understood.

My mark and that girl's are the same.

The *'s* is used after *girl's* because *mark* is understood.

11. In certain idiomatic phrases both the apostrophe and the word *of* are used to indicate possession.

He brought me that old shawl of his mother's.
I shall wear that hat of John's.

But *I am a friend of John* is preferable to *I am a friend of John's*. (*Of mine* in *He is a friend of mine* is sometimes called *possessive obsolute*.)

12. The sign of possession is usually placed on nouns preceding gerunds.

I believe in a boy's beginning work early.

13. The possessive of *somebody*, *nobody*, and similar words is properly formed by placing the apostrophe and *s* at the end of the word:

somebody's nobody's

When *else* is combined with such a word, as a modifier of another, the best usage follows the rule of possessive formation; that is, the sign of possession is placed as closely as possible to the thing possessed.

somebody else's overcoat

The following form is allowable but not preferable:

The overcoat is somebody's else.

Syntax or ***construction:*** A noun may be used in any of the following constructions in a sentence:

1. A noun may be used as *subject of a verb* and, so used, is always in the nominative case.

John runs

2. A noun may be used as *predicate nominative* and, so used, is always in the nominative case.

That man is my *friend.*

The *predicate nominative* completes the predicate and refers to the subject. *Friend* in the above sentence refers to *man.* This construction is sometimes called *subjective complement, predicate noun, attribute complement* or *attribute,* and *predicate nominative.*

The predicate nominative is most common after the verbs *be* and *become.* It frequently follows *appear, feel, grow, look, seem, smell, sound.* Nouns and pronouns following these verbs are in the same case as the nouns and pronouns preceding them. Usually this is the nominative case. In the following sentence, however, it is the objective:

I know John to be a man.

Here, *man* is the objective case because it refers to *John,* object of the verb *know* (see page 396.)

3. A noun may be used as *nominative of exclamation,* and, so used, is always in the nominative case.

A *light!* A *light!* Now is there hope.

Other names for this construction are *independent by exclamation* and *nominative independent*.

4. A noun may be used as *nominative by direct address* and, so used, is always in the nominative case.

Go away, *Tom*.

Other names for this construction are *vocative* and *independent by direct address*.

5. A noun may be used as *nominative absolute* and, so used, is always in the nominative case.

The *sun* coming out, we decided to go.

The phrase *The sun coming out* has no direct connection with the rest of the sentence. In such a construction as this the noun is usually modified by a participle, expressed or understood. Other names for this construction are *noun with a participle* and *absolute nominative*. For the sake of clarity and coherence, this construction is preferably to be avoided.

6. A noun may be used as *object of a verb* and, so used, is always in the objective case.

He threw the *ball*.

This construction is also called *direct object* and *object complement*.

When the object of a verb has the same meaning as the verb it is sometimes called the *cognate object*.

He prayed a *prayer* of power.

The object of a passive verb is sometimes called the *retained object*.

He was given the *position* of captain.

7. A noun may be used as *indirect object* and, so used, is always in the objective case.

I told *Mary* a story.
John gave his *sister* a book.
We did *John* a favor.

The preposition *to* or *for* is understood after the verb in this construction. As these words are signs of the dative case in Latin and other languages, the construction is sometimes called *dative object*.

8. A noun may be used as *objective complement* and, so used, is always in the objective case.

They made Bob *manager*.
The people elected Wilson *president*.

The objective complement completes the meaning of the predicate and refers to the object. In *They made Bob* the predicate *made* is not complete. *Manager* completes it at the same time that it explains *Bob*. This construction is sometimes called the *factitive object*.

9. A noun may be used as *object of a preposition* and, so used, is always in the objective case.

I sent Bill to the *office*.

This construction is sometimes called *object with a preposition* and *principal word in a prepositional phrase*.

10. A noun may be used as *adverbial objective* and, so used, is always in the objective case.

I studied an *hour*. We walked a *mile*.

Nouns that express *time*, *measure*, *distance*, *direction*, *value*, and so forth, are frequently used, as above, with adverbial meaning. The preposition *for* is usually understood before a noun so used. This construction is sometimes called *adverbial noun*, *elliptical prepositional phrase*, and *noun used as adverbial modifier*.

11. A noun may be used as *subject of an infinitive* and, so used, is always in the objective case (see pages 394 and 408).

I desire *Fred* to try.

In this construction the noun *Fred*, alone, is not object of the verb *desire*, but it is subject of the infinitive *to try*. Both the noun and the infinitive are object of the verb *desire*. This construc-

tion may always be made clear, though it may often sound awkward, by converting the infinitive and its subject into a clause, thus:

I desire that *Fred try.*

12. A noun may be used *in apposition* with another noun or with a pronoun and, so used, is always in the case of the noun or pronoun with which it is used.

I saw Brickley, the football *captain.*

This construction is sometimes called *appositive noun*, and also *explanatory noun* or *modifier*, since it explains another.

13. A noun may be used to indicate possession and, so used, is always in the possessive case.

The woman's shawl is lost.

(See pages 391 to 394 for rules of the possessive.)

Cautions:

(1) A collective noun usually takes a singular verb. If, however, the individuals are thought of the verb should be plural.

The crowd was dispersed.
The jury have disagreed.

(2) The word *number* is usually regarded as singular when it is preceded by *the;* as plural when preceded by *a.*

The number of chairs is limited.
A number of children were present.

There is, however, considerable disagreement regarding this distinction.

(3) Two nouns that are customarily thought of and used together may be regarded as singular number.

Bread and butter is supplied at all meals.

(4) Plurals and possessives of nouns are sometimes confusing in their formation. Consult the rules given

on pages 385 and 391 and be on your guard in using these forms.

(5) Particular care must be exercised in the use of such nouns as *news*, *ashes*, *fish*, *scissors*, and so forth, as subjects of verbs. See page 389 for the number of such nouns.

Review of Nouns

I. ***Definition***

II. ***Kinds***

1. Proper
2. Common
   1. Concrete
   2. Abstract
   1. Collective

III. ***Forms***

1. Number
   (1) Singular
   (2) Plural
2. Gender
   (1) Masculine
   (2) Feminine
   (3) Neuter
   (4) Common
3. Person
   (1) First
   (2) Second
   (3) Third
4. Case
   (1) Nominative
   (2) Objective
   (3) Possessive

IV. ***Syntax*** or ***construction***

1. Nominative case
   (1) Subject
   (2) Predicate nominative (except in certain uses after the infinitive *to be* — see rules 2 and 11)
   (3) Nominative of exclamation
   (4) Nominative by direct address
   (5) Nominative absolute
2. Objective case
   (1) Object of a verb
   (2) Indirect object
   (3) Objective complement
   (4) Object of a preposition
   (5) Adverbial objective
   (6) Subject of infinitive

3. POSSESSIVE CASE
   (1) Denoting possession
4. NOMINATIVE, OBJECTIVE, OR POSSESSIVE CASE
   (1) In apposition

V. *Cautions*

1. Agreement of collective noun with verb
2. The noun *number*
3. Pairs of nouns
4. Plurals and possessives
5. Number of special nouns

PRACTICE

1. Classify each of the following nouns, with reasons:

John	childhood	drum
running	certainty	bed
curiosity	army	kindness
odor	mob	student

2. State the number and gender of each of the following nouns:

duck	cat	typist
duchess	horse	earl
princesses	animal	countess
executrix	administratrix	chauffeur

3. State the person, number, and case of the nouns in each of the following sentences:

(1) The common house-fly is a carrier of disease germs.
(2) House-flies persist in walking on food and thus they spread the germs dangerously.
(3) A fly allowed to walk across a sterile gelatine plate will leave in its tracks many bacteria previously acquired by walking on filth.
(4) If a fly walks on refuse containing typhoid germs, it may later deposit these germs on food to be eaten by people and thus cause typhoid fever.
(5) Manure piles and similar fly-breeding places should be removed from the neighborhood of a house.
(6) Houses should be screened carefully and fly-poisons and traps should be placed at certain attractive points within them.
(7) All food should be covered and carefully guarded against flies.

(8) Arrangements for sewage disposal should be made so that flies cannot distribute bacteria.

(9) Sewers and cesspools that discharge into porous drain-tills below the surface of soil are preferable for country and village houses.

(10) In New York City alone there were over five thousand cases of illness reported in a single month as due to flies.

4. Name and explain the syntax of the nouns in each of the following sentences:

(1) He knew Mary to be the girl.
(2) I want the boy to pass.
(3) John, please come here.
(4) The excursion over, all settled down to work once more.
(5) A horse! A horse! My kingdom for a horse!
(6) They made Mary queen.
(7) I saw Ewan, the new teacher.
(8) I walked home in five hours.
(9) He lived a life of hard work.
(10) He was given charge of the office.

5. Discuss each of the following sentences, and correct where necessary (see page 389):

(1) The mob were arrested.
(2) The number of people were large.
(3) Bread and butter are good for her.
(4) The mens' work is done.
(5) My host was a most delightful woman.
(6) What are the news?
(7) Are the ashes emptied?
(8) His politics are democratic.
(9) My bread and milk are good.
(10) The committee have not been called.

SECTION FORTY-EIGHT

PRONOUNS

Definition: A **pronoun** is a word used instead of a noun, as a substitute for a noun.

The girls came home tonight; *they* have been away two weeks.

A pronoun always refers to a noun or another pronoun, usually in the same sentence. The noun or the pronoun thus referred to is called the *antecedent*. The antecedent of a pronoun must be a word; it may *not* be a phrase or a clause.

Kinds: Pronouns are classified as follows: 1. PERSONAL — (1) *I, you, he, she, it.* 2. RELATIVE — (1) *that, who, which, what, as, but* (rarely). 3. INTERROGATIVE — (1) *who, which, what.* 4. ADJECTIVE — (1) DEFINITE or DEMONSTRATIVE — *this, that, these, those.* (2) INDEFINITE — *each, every, any, all, none, either, neither, both, many, several, some, such, other, another, every one* (see adjectives, page 415).

A PERSONAL PRONOUN is one that indicates by its form the speaker, the person spoken to, or the person, place, or thing spoken of. The personal pronoun indicating the speaker is *I* (plural *we*). The personal pronoun indicating the one spoken to is *you*, in both singular and plural. The personal pronouns indicating the person or thing spoken of are *he, she, it* (plural *they*).

Certain forms of the personal pronouns may be compounded with *self*, thus:

Myself, ourselves, yourselves, himself, itself, herself, themselves, but *not* meself, hisself, theirselves.

These compound personal pronouns are frequently used for emphasis; as in *He himself said so.* They are used in other instances reflexively and are thus called *reflexive pronouns*, as in *He cut himself* (see pages 404 and 407).

A RELATIVE PRONOUN is a pronoun that relates or refers to a noun and establishes relation between one part of a sentence and another. A relative pronoun is sometimes called a *conjunctive pronoun*. In *The horse that kicked has been shot, that* refers or relates to *horse;* but it also introduces the clause *that kicked* and establishes a definite relation between this clause and the independent one *The horse has been shot.*

That is the relative pronoun used in restrictive clauses, as in the above sentence (see also page 487).

That may be used to refer to persons, animals, or things. *Who* and *which* are relative pronouns used in adding new ideas to a sentence in nonrestrictive clauses; *who* refers to persons only; *which*, to animals and things.

My father, *who* is a mechanic, has gone to the engineering exposition.
The house, *which* I now approached, was large and beautiful.
Doggies, boxes, coats, people — everything *that* could be imagined — were heaped higgledy-piggledy in the van.

In certain instances sound alone may be permitted to decide which of these three relatives shall be used. Where *which* should be used but would add to soft or hissing sounds already become monotonous, *that* or *who* may be used for the sake of euphony.

What is a relative pronoun equivalent in meaning to *that which*. It is therefore a pronoun indicating its own antecedent.

You know *what* I mean.
You know *that which* I mean.

What is sometimes called the *double* or *compound relative pronoun*.

As is a relative pronoun only when used with *such* or *same*. *Same as* means likeness in kind; *same that* means perfect likeness.

I use the same pencil as you (same brand of pencil).
I use the same pencil that you use (the same pencil).

An INTERROGATIVE PRONOUN is a pronoun used in asking a question. *Who*, *which*, *what* are the interrogative pronouns. Who refers to persons only; *which*, to persons, animals, or things; *what*, to animals, and things.

Who knocked at the door?
Which of the cars do you prefer?
What is he doing?

All relative pronouns with the exception of *that* may be compounded with *ever* or *soever, as:*

whoever, whosoever, whatever, whatsoever, whichever, whichsoever.

This change in form makes no difference in the use of the pronoun.

An ADJECTIVE PRONOUN is a pronoun that may modify or refer to a noun or a pronoun, or that may stand alone as either an adjective or a pronoun.

The DEMONSTRATIVE or DEFINITE ADJECTIVE PRONOUN points out definitely the person or thing to which it refers. There are but four pronouns of this class *this* and *that* and their plurals *these* and *those*. When they are used to modify they are sometimes called *pronominal adjectives*, inasmuch as they can modify nouns or pronouns only. In *This hat is mine, this* is a *pronominal adjective* modifying *hat*. In *This is my hat, this* is a *definite* or *demonstrative adjective pronoun;* it stands for a noun and yet it has adjective nature, as illustrated by the previous sentence.

The INDEFINITE ADJECTIVE PRONOUN is one that does not clearly and definitely point out. All the indefinite adjective pronouns, with the exception of *none* (see page 351), may be used as pure adjectives, or they may stand alone in the capacity of pronouns.

(1) *Each* man must do his duty. (3) *All* must do their duty.
(2) *Every one* must do his duty. (4) *Some* were able to do the problem.

Each is a pronominal adjective. *One*, *all*, *some*, and *none* are indefinite adjective pronouns.

Forms: Personal pronouns change their forms as follows to indicate gender, number, and case:

COMMON GENDER

	SINGULAR	PLURAL
First Person		
Nominative	I	we
Possessive	my *or* mine	our *or* ours
Objective	me	us

	Common Gender	
Second Person		
Nominative	you *or* thou	you *or* ye
Possessive	you *or* yours thy *or* thine	your *or* yours
Objective	you *or* thee	you

	Masculine	Feminine	Neuter	Common
		singular		plural
Third Person				
Nominative	he	she	it	they
Possessive	his	her *or* hers	its	their *or* theirs
Objective	him	her	it	them

The forms *thou*, *thy*, *thine*, and *ye* are old or archaic.

A personal pronoun to which *self* is added is called a reflexive pronoun when it refers to the subject of the clause in which it is used (see pages 401 and 407).

Person, number, gender, and case may be given for all relative pronouns, though *who* is the only relative that has inflection. It is inflected for case only, as follows:

	singular and plural
Nominative	who
Possessive	whose
Objective	whom

Which is sometimes declined as follows:

which
whose
which

Since, however, the possessive of neuter nouns is seldom used, the possessive of the neuter relative is hardly necessary.

The indefinite pronoun *one* has both plural and possessive forms: *ones*, *one's;* reflexive, *one's self*.

Few, *several*, *all*, *many* are always plural when used alone as pronouns; *each*, *one*, *other*, *neither*, *either*, used alone as pronouns, are always singular. *None* is often referred to by either

a plural or a singular pronoun. (For further treatment of *none* see page 351.)

Any and *some* when used with *one* are singular; when not so used they are usually plural.

Any of the boys are likely to fail.
Any one in the class is likely to fail.

In such sentences as the following:

Your work is done.
My task is complete.

your and *my* are sometimes called pronominal adjectives. It is better, however, to refer to them as personal pronouns in the possessive case.

The pronouns *mine*, *thine*, *hers*, *his*, *yours*, *theirs* are sometimes called *possessive pronouns*. But here again it is better to refer to them as personal pronouns in the possessive case.

Syntax or ***construction:***

(1) A pronoun may be used in all the ways in which a noun is used, with the exception of adverbial objective (see page 396).

(2) A pronoun must agree with its antecedent in person, number, and gender, but its case depends upon the construction of the clause in which it stands.

The man with *whom* you went is dead.

Whom is in the same person, number, and gender as *man*, but its case is different.

To *whoever* reads we send this message.

Whoever is the subject of *reads; him* understood is the object of the preposition *to*.

Cautions:

(1) Such corrupt forms as *youse*, *theirn*, *hern*, *hisn*, *itsself*, *hisself*, *youself*, *theirselves*, must not be used. Note in the declension above that there are no such forms.

(2) The possessive case of personal pronouns is not written with the apostrophe. Many mistakes are made in this form.

hers, *not* her's	yours, *not* your's
his, *not* hi's	ours, *not* our's
its, *not* it's	theirs, *not* their's

(3) In the same way

you're (you are) for your
they're (they are) for their

must be avoided.

(4) Pronouns must agree with their antecedents in number. This rule is especially important in its application to the singular pronouns *each*, *either*, *neither*, *every one*, *any one*, *everybody*. The tendency is to use plural pronouns to refer to them.

Not, Everybody has done their work.
But, Everybody has done *his* work.

In such constructions as this, *his* may be considered as of common gender.

Not, Either Jim or Harry has lost their gloves.
But, Either Jim or Harry has lost *his* gloves.

Not, Neither are going.
But, Neither *is* going.

(5) The plural form of the demonstrative pronoun, *this* or *that*, must not be used to modify *sort* or *kind*.

Not, These kind
But, *This* kind
And, *These* kinds

(6) The personal pronoun *them* must not be used for the demonstrative *those*.

Not, I want them books.
But, I want *those* books.

(7) Compound or reflexive personal pronouns should not be used in place of personal pronouns.

Not, Tom and myself are going.
But, Tom and *I* are going.

(8) There is a tendency to use the nominative case of the personal pronoun after prepositions, especially after the prepositions *but* and *between* and other prepositions when they have a compound object.

Not, Between you and I.
But, Between you and *me*.

Not, They laughed at him and I.
But, They laughed at him and *me*.

Not, It is nobody but I.
But, It is nobody but *me*.

(9) In questions opening with the pronoun *who* the case of the pronoun must be kept grammatical. Errors are often made in such constructions, as follows.

Not, Who do you wish to see?
But, *Whom* do you wish to see?

Not, Whom do you think I am?
But, *Who* do you think I am?

(10) The objective case must not be used after a comparative adjective.

Not, He is taller than me.
But, He is taller than *I*.

The verb *am* is understood after *I* and *I* is therefore subject of the dependent clause.

(11) Nouns and pronouns used before gerunds or verbal nouns and indicating the subject of the action must be placed in the possessive case.

Not, I object to him going.
But, I object to *his* going.

(12) The case of a pronoun used as predicate nominative must be carefully determined.

Not, It is me. *Not*, I knew it was him.
But, It is *I*. *But*, I knew it was *he*.

Remember, however, that the verb *be* takes the same case after it as before it, thus:

Not, I knew it to be he. *But*, I knew it to be *him*.

(See rule 11 on page 396.)

(13) An appositive pronoun must be in the same case as the word that it explains.

Not, Us fellows are going. *But*, *We* fellows are going.

(14) *And* must not be used before a relative pronoun unless a pronoun of the same kind has been used previously in the same sentence.

Not, He is a good boy and who will make his mark.
But, He is a good boy *who* will make his mark.
Or, He is a good boy *and one who* will make his mark.

(15) *But* is often incorrectly used before *what* and *that* in such constructions as the following:

Not, I do not doubt but what (or but that) you meant well.
But, I do not doubt *that* you meant well.

These forms, however, are correct.

He spoke to me, but what he said I do not know.
He does nothing but what he wants to do.
There is none but loves him.

In the last sentence *but* is regarded by some as a pure relative pronoun, by others as a preposition meaning *except*, with the clause (understood) *those who love him* as its object (see also page 497).

(16) *You* always requires a plural verb.

Not, You was.
But, You *were*.

(17) The reference of pronouns to antecedents must not be confused by an awkward arrangement of words in a sentence.

Not, The boy went to college that stood highest in his class.
But, The boy that stood highest in his class went to college.

Not, I saw a hand and a mailed arm with a sword in it.
But, I saw a mailed arm, and a hand holding a sword.

(18) *Which* and *that* are preferably not used to refer to a clause, though there is much good usage to refute this ruling.

Not, He fell downstairs which hurt him very much.
But, He had a fall which hurt him very much.

(19) A relative pronoun should not be used to refer to a noun or a pronoun in the possessive case:

Not, Jim's answer, who was called on next, was incorrect.
But, Jim, who was called on next, answered incorrectly.

(20) *This* and *that* are preferably not used as adverbs, though there is much good usage to contradict this caution.

Not, I have this much in my glass.
But, I have *so* much in my glass.

Review of Pronouns

I. ***Definition***

II. ***Kinds***

1. Personal
   Singular — *I*, *you*, *he*, *she*, *it*
   Plural — *we*, *you*, *they*
2. Relative
   that, *who*, *which*, *what*, *as*, *but* (rarely)

3. INTERROGATIVE
who, which, what

4. ADJECTIVE
(1) Definite or demonstrative
Singular — *this, that*
Plural — *these, those*
(2) Indefinite
each, every, any, all, none, either, neither, both, many, several, some, such, other, another, every, one, and so forth.

III. ***Forms***

1. NUMBER
(1) Singular
(2) Plural

2. GENDER
(1) Masculine
(2) Feminine
(3) Neuter
(4) Common

3. PERSON
(1) First
(2) Second
(3) Third

4. CASE
(1) Nominative
(2) Objective
(3) Possessive

IV. ***Syntax*** OR ***construction***

1. NOMINATIVE CASE
(1) Subject
(2) Predicate nominative (except in certain uses after the infinitive *to be*. See Caution 12).
(3) Nominative of exclamation
(4) Nominative of direct address
(5) Nominative absolute

2. OBJECTIVE CASE
(1) Object of verb
(2) Indirect object
(3) Objective complement
(4) Object of preposition
(5) Subject of infinitive

3. POSSESSIVE CASE
(1) Denoting possession

4. NOMINATIVE, OBJECTIVE, OR POSSESSIVE CASE
(1) In apposition

V. *Cautions*

(1) Corrupt forms
(2) Wrong use of the apostrophe
(3) Wrong possessive forms
(4) Confused numbers
(5) Confused modifiers
(6) Personal for demonstrative
(7) Compound for personal
(8) After prepositions
(9) Case of *who*
(10) Case after comparative adjective
(11) Case before gerund or verbal noun
(12) Predicate nominative
(13) Apposition
(14) *And* before relative
(15) *But what* for *but that*
(16) *You* with verbs
(17) Reference
(18) *Which* or *that* in reference to clause
(19) Relatives do not refer to words in possessive case.
(20) *This* and *that* do not modify adjectives.

PRACTICE

1. In each blank below supply the correct form of the personal pronoun required.

(1) Girls like —— are always lucky.
(2) Every boy said that —— must go.
(3) Either Tom or Harry will give you —— book.
(4) Every dog has —— day.
(5) —— sort of apple is always good.
(6) Alice, Mary, and —— went to the party.
(7) Between —— and —— there are no secrets.
(8) I am afraid of —— drowning.
(9) Nobody in —— proper mind would say such a thing.
(10) They supposed the person to be ——.

2. In each blank below supply the correct form of the relative or interrogative pronoun required:

(1) —— did you say is going with you?

(2) Such books —— I can find I will send you.
(3) Last night I found the pencil —— I had lost a week ago.
(4) The boy —— tries succeeds.
(5) —— of these two boys is the younger?
(6) He sent me many presents —— are not only useful, but beautiful as well.
(7) I never go out but —— it rains.
(8) Those —— try shall succeed.
(9) Every one —— receives a red ticket will be admitted.
(10) I never saw a mountain —— was so beautiful.

3. In each blank below supply the proper reflexive pronoun.

(1) He fell and hurt —— badly.
(2) They tired —— out dancing.
(3) I am afraid you will cut —— with that knife.
(4) He made —— ill crying.
(5) Don't take so much responsibility upon ——.

4. In each blank below supply the proper compound or reflexive pronoun, either personal or relative.

(1) —— you may say I am going.
(2) He —— attended the service.
(3) I spoke to the governor ——.
(4) You —— are to blame.
(5) You know that —— I may do I —— am unable to help you.

5. Give the person, number, gender, and case of the pronouns in each of the following sentences. The constructions follow the order in point IV of the outline on page 410.

(1) He is going to school.
(2) This boy is the one.
(3) She! She! I never thought she would do such a thing.
(4) You! You! You are the boy I am talking to.
(5) They having gone early, we were greatly relieved.
(6) John likes them.
(7) John gave him a book.
(8) The builder made the houses one.
(9) Thomas went to him for advice.
(10) Mary wants him to pass.
(11) His books are torn.
(12) We pupils are ready.

6. Correct the following misused pronouns. Give reasons for your correction in each case and refer the error to one of the above cautions.

(1) I thought it was hern.
(2) Mine is better than your's.
(3) Where is you're hat?
(4) Every one must look out for themselves.
(5) These sort of apples are good.
(6) Please hand me them pencils.
(7) Sister and myself went to school.
(8) The teacher assigned the task to John and I.
(9) Who are you going with?
(10) Bill stands higher than her.
(11) They are angry at him failing.
(12) They say it is me who is to go.
(13) They gave the honors to we girls.
(14) She is a good player and who is going to appear in court.
(15) I don't know but what you are right.
(16) You was there, I understand.
(17) There was a man in the church on the hill who behaved strangely.
(18) He said he would go which pleased me very much.

SECTION FORTY-NINE

ADJECTIVES

Definition: An **adjective** is a word used to modify the meaning of a noun or a pronoun. Adjectives always, therefore, depend upon nouns or pronouns. When an adjective is used alone, a noun or a pronoun is usually understood after it.

The successful ——— is the best ———.

Kinds: Adjectives are classified as follows:

1. DESCRIPTIVE or QUALIFYING ADJECTIVES — (1) Proper, (2) Common.
2. NUMERAL or LIMITING ADJECTIVES — (1) Articles, (2) Cardinals, (3) Ordinals, (4) Pronominals, (5) Verbals.

A DESCRIPTIVE or QUALIFYING ADJECTIVE denotes kind or quality.

A *sweet* apple A *blue* sky A *good* man

A qualifying adjective may be formed from a proper noun and thus be called a proper adjective, as:

Roman times The *Chicago* fire

Similarly, a qualifying adjective may be formed from a common noun and may thus be added to that group of adjectives, not proper, called common adjectives, thus:

An *iron* will A *country* dance

Iron and *country* are usually nouns, but used here to qualify nouns, they become adjectives.

A LIMITING ADJECTIVE points out or indicates or defines number or quantity. It is also called a DEFINITIVE ADJECTIVE.

Six days The *fifth* floor
That man A *few* girls

There are several classifications of limitng adjectives:

(1) Articles, *a*, *an*, *the*. *A* and *an* are indefinite; *the*, definite.

(2) Cardinals, *one*, *two*, *three*, and so forth.

(3) Ordinals, *first*, *second*, *third*, and so forth.

Cardinals and ordinals may be grouped together under the heading NUMERAL ADJECTIVES.

(4) Pronominals. These have already been treated as pronouns on page 403.

a. Possessive pronominals: *my*, *your*, *their*, and so forth.

b. Relative pronominals: *which*, *what*, *whichever*, *whatsoever*, and so forth.

c. Interrogative pronominals: *which*, *what*, *whose*.

d. Demonstrative pronominals: *this*, *that*, *these*, *those*, *yonder*, and so forth.

e. Indefinite pronominals: *each, any, such, some, few,* and so forth.

A VERBAL ADJECTIVE is one that is derived from a verb, as *forgotten, whistling, shuffling* (see Participles, page 445). In such words the verb nature has become subordinated to the adjective nature through the office of modification.

Forms:

(1) Adjectives are not inflected for number except in the case of numerals and certain pronominals, such as

this — these
that — those

(2) With the exception of a few pronominals, adjectives have no person and gender.

(3) Adjectives have no case. The possessive pronominal adjectives *my, thy,* and so forth, are possessive forms of pronouns adopted as adjectives.

(4) Adjectives are inflected to denote the degree of quality or limitation expressed. There are three such degrees of comparison.

a. The *positive degree* is the simple form of the adjective: *large, beautiful, little.*

b. The *comparative degree* denotes a degree higher or lower than the positive: *larger, more beautiful, less.*

c. The *superlative degree* denotes the highest or the lowest degree that can be expressed: *largest, most beautiful, least.*

As the above illustrations indicate, adjectives are compared in three ways: Short adjectives — those of one syllable and many of two syllables — add *er* to the positive to form the comparative; and *est* to form the superlative.

sad — sadder — saddest
easy — easier — easiest

Many adjectives of two syllables and practically all of more than two syllables form their comparative by adding *more* or *less*, and their superlative by adding *most* or *least*.

successful — more successful — most successful
foolish — less foolish — least foolish

Some adjectives form their comparisons irregularly. The following list of irregular comparisons includes the most troublesome ones:

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, evil, ill	worse	worst
far	farther	farthest
fore	former	foremost, first
forth [1]	further	furthest
good	better	best
hind	hinder	hindmost, hindermost
in [1]	inner	inmost, innermost
late	later, latter	latest, last
little	less	least
many, much	more	most
near	nearer	nearest
nigh	nigher	nighest, next
old	older, elder	oldest, eldest
out [1]	outer, utter	outmost *or* outermost, utmost *or* uttermost
up [1]	upper	upmost, uppermost

[1] These are sometimes used as adverbs, sometimes (usually in combination) as prepositions.

Many adjectives do not admit of comparison, such as *square, circular, favorite, final, perfect, supreme, unique, universal.*

Indefinite degrees of comparison are denoted by such suffixes as *ish* and *like.*

coildish homelike

Such modifying words as *very, quite, rather, somewhat* are also used to indicate comparison of indefinite degree.

Syntax* or *construction:

(1) An adjective may be used to modify nouns or pronouns directly.

The *white* horse Poor *little* you!

(2) An adjective may be used to modify nouns or pronouns indirectly or appositively.

Girls, all *frilled* and *furbelowed,* came dashing in.

(3) An adjective may be used to complete the meaning of a verb and to explain a subject. So used it is called the *predicate adjective* (see page 394).

They were *afraid.* He was *sincere.*

(4) An adjective may be used to complete the predicate and to explain the object of a verb. So used, it is called the *objective complement* (see page 396).

He painted the fence *red.*

Cautions:

(1) The superlative degree must not be used in the comparison of two persons, things, or conditions.

Not, This is the best hat of the two.
But, This is the *better* hat of the two.

(2) The spelling of many comparatives and superlatives involves certain spelling rules (see pages 569 and 575). Thus, the comparative of *pretty* is *prettier*; the superlative of *hot* is *hottest.*

(3) It is wrong to use two signs of either the comparative or the superlative degree.

Not, More happier.
But, Happier.

Not, Most easiest.
But, Easiest.

In Shakespeare's time the double comparative and the double superlative were used colloquially and for emphasis:

The *most unkindest* cut of all

Such use is not allowable today.

(4) The articles *a* and *an* mean one; *an* is used before vowel sounds: *a* before consonant sounds.

Not, A apple.
But, *An* apple.

Not, An house.
But, *A* house.

(5) It must not be forgotten that *a* and *an* are abbreviations for one. They must not be used, therefore, where the meaning of *one* would be absurd. This misuse occurs most frequently after *sort of* and *kind of*.

Not, This is a new kind of a door.
But, This is a new kind of door.
Or, This is a door of a new kind.

Not, An eagle is our national emblem.
But, The eagle is our national emblem.

Not, You are not worthy the name of a soldier.
But, You are not worthy the name of soldier.

Not, This sort of a house.
But, This sort of house.
Or, A house of this sort.

Not, What kind of a dish.
But, What kind of dish.

Substitute the word *one* for *a* or *an* in this relation and you will see at once what an absurd meaning is conveyed.

What kind of (*a–one*) dish is this?

(6) The article is used only before the first of a series of nouns that refer to the same person or that are used appositively.

I spoke to Mr. Evans, the secretary and treasurer.

This means that Mr. Evans serves in both capacities and both nouns refer to him. But in

I spoke to the secretary and the treasurer.

the meaning is that I spoke to two different people. In such expressions as the following, however, the repetition of the article is not necessary:

He addressed the boys and girls.
He talked to the fathers and mothers of the pupils.

(7) The article should be used only before the first of two or more adjectives that modify the same noun.

She is a good, diligent pupil.
or, She is a good and diligent pupil.

However, if it is desirable to emphasize such a statement as this, the article may be repeated.

She is a good and a diligent pupil.

(8) The article should be used before each adjective in a series, when the adjectives refer to different things.

I have a black and a red cap.

The word *cap* is understood after *black*. Two caps are indicated. In

I have a black and red cap.

the meaning is very different. Here one cap of two colors is referred to.

(9) Adjectives are used, as a rule, after the verbs *appear*, *feel*, *taste*, *smell*, *look*, *sound*. These verbs require the predicate adjective to complete their meaning.

Not, He looks badly.
But, He looks *bad*.

Not, It sounds sweetly.
But, It sounds *sweet*.

(10) The adjective *any* should not be confused with the adjectives *either* and *neither*. *Either* and *neither* always refer to one of two, *any* always refers to one of three or more

Not, Has either of the ten a knife?
But, Has either of the *two* a knife?

Not, Has any one of you two boys a knife?
But, Has *either* of you two boys a knife?

(11) When *any* is used in comparisons after *than* it should be followed by the word *other*. This is necessary in order to keep the things compared in two separate classes.

Not, I like English better than any subject in the school.
But, I like English better than *any other* subject in the school.

Any subject in the first sentence includes English. But English is to be set apart in a class by itself in order that it may be compared with other subjects.

(12) Adjectives must be placed as closely as possible to the words they modify.

Not, A cold glass of water.
But, A glass of cold water.

(13) Adjectives must never be used to modify adverbs. The expressions *This here* and *That there* violate this rule. They are, moreover, repetitions.

However, in such expressions as:

This book *here* is the one I want.
That girl *there* is the one who failed.

here and *there* are sometimes called *locative* adjectives (see caution 9 under Adverbs, page 466).

(14) Adjectives must not be used for adverbs.

Not, I am near dead.
But, I am *nearly* dead.

Not, You have done it correct.
But, You have done it *correctly*.

(15) Remember that the words *each*, *every*, *any* are usually regarded as singular (see caution 4 under pronouns, page 406). The adjective expression *many a* is likewise singular. Though it means more than one, it refers to each individual in a group.

Not, Many a soldier have a gladdened heart.
But, *Many* a soldier *has* a gladdened heart.

(16) Care should be exercised in the use of such adjectives as *farther* and *further*, *later* and *latter*, *elder* and *older*, *less* and *fewer*, and their superlatives.

Farther usually refers to space or distance; *further* to progress, thought, condition, or something in addition. *Farther* is more frequently an adverb; *further*, an adjective.

I have walked farther than he.
Further direction is unnecessary.

Later refers to time; *latter* usually refers to location or number. *Later* is more frequently an adverb; *latter*, an adjective.

We shall see you later.
Of the two forks I prefer the latter.

Elder is usually used in reference to relatives; *older*, in reference to friends, acquaintances, and others. The distinction is passing, however, and *elder* is becoming archaic.

She is elder than her sister.
My horse is older than yours.

Less refers to quantity; *fewer*, to number (see page 350).

I have less water than you.
You have fewer marbles than I.

REVIEW OF ADJECTIVES

I. ***Definition***

II. ***Kinds***

1. DESCRIPTIVE OR QUALIFYING
   (1) Proper
   (2) Common
2. NUMERAL OR LIMITING
   (1) Articles
      a. Definite
      b. Indefinite
   (2) Numerals
      a. Ordinal
      b. Cardinal
   (3) Pronominals
      a. Possessive
      b. Relative
      c. Interrogative
      d. Demonstrative
      e. Indefinite
3. VERBALS

III. ***Forms***

1. NUMBER
   (1) Singular
      a, an, each one, every, many a, this, that, and so forth
   (2) Plural
      two, these, those, and so forth
2. GENDER
      (a few pronominals only)
3. PERSON
      (a few pronominals only)
4. COMPARISON
   (1) Positive degree
   (2) Comparative degree
   (3) Superlative degree

IV. ***Syntax*** or ***construction***

1. Direct modifier of noun and pronoun
3. Indirect or appositive modifier of noun and pronoun
3. Predicate adjective
4. Objective complement

V. ***Cautions***

1. Confusion of comparative and superlative
2. Spelling of comparative and superlative
3. Double comparative and superlative
4. *A* and *an* before vowel sounds
5. *A* and *an* after *sort of*
6. The article before nouns
7. The article omitted before adjectives
8. The article used before adjectives
9. Adjectives after certain verbs
10. *Any* and *either* or *neither*
11. *Any* in comparison
12. Placement of adjectives
13. Adjectives modifying adverbs
14. Adjectives for adverbs
15. *Each, every, many a*, and so forth
16. *Further, farther*, and so forth

PRACTICE

1. Classify and compare the following adjectives:

tall	full	good	few	young
sure	certain	curious	gracious	generous

2. Compose a sentence containing
   (1) A predicate adjective
   (2) An adjective used as objective complement
   (3) A proper adjective
   (4) An adjective modifying a pronoun
   (5) A common noun used as an adjective
   (6) An adjective used appositively
   (7) An adjective used as modifier of a collective noun
   (8) An interrogative adjective
   (9) An indefinite article modifying each of two or more adjectives
   (10) An article modifying two nouns in apposition with a third

3. Insert the correct degree of some adjective in each of the blanks below.

(1) He is —— than I.
(2) She is the —— of the three.
(3) This is the —— view I have ever seen.
(4) None —— made.
(5) Of all sad words of tongue or pen the —— are these.
(6) He always does his work in the —— way.
(7) How many —— are there?
(8) Do you —— and leave the rest.
(9) The new-mown hay smells ——.
(10) Her voice sounds —— than yours.

4. Criticize each of the following sentences and rewrite it correctly. The sentences follow the order under point V in the outline on page 423.

(1) Mary is the smallest of the twins.
(2) Yesterday was hoter than today.
(3) Her voice is the most wonderfulest I have ever heard.
(4) He cultivates a acre and a half.
(5) What kind of a boy is he?
(6) I spoke to Mr. Green, the doctor and the justice of our village.
(7) She is a good, a faithful worker.
(8) She wore a blue and a brown dress to the party.
(9) She feels badly today.
(10) I do not care for any of those two boys.
(11) I like this view better than any view I have ever seen.
(12) He wants a hot glass of lemonade.
(13) That there door is open.
(14) You have answered right.
(15) Many a girl in our school have been reproved for talking.
(16) We shall have no farther discussion of the matter.

5. Give the syntax of the adjectives in the following sentences:

(1) Many fish have voices audible to the human ear.
(2) A railroad is projected to go to the top of the highest mountain of Scotland, Ben Nevis.
(3) A London hospital supports a motorcycle ambulance for dogs and other small animals.
(4) New Zealand has an annual death rate of less than one per cent.
(5) North Carolina has for several years led the states in the production of mica.

(6) Forty-eight different materials, which sixteen countries are called upon to supply, are used in the construction of a piano.
(7) A recent novelty on the market combines a megaphone with a beautiful fan.
(8) Additional passengers can now be carried on little seats attached to automobile doors.
(9) In order that he may ride in any sort of weather a Boston man has enclosed his motorcycle with a thin metal body shaped like a submarine.
(10) Italian state railways have more electric locomotives in use than are to be found in the American railway service.

SECTION FIFTY

VERBS

Definition: A **verb** is a word that asserts action. It is the most important of the eight parts of speech. The expression of thought is not possible without the use of verbs; it is possible to an intelligible degree, without the use of other parts of speech.

Kinds: Verbs are classified in the following different ways:

1. TRANSITIVE and INTRANSITIVE. A TRANSITIVE VERB is one that requires a receiver of its action. An intransitive verb is one that does not require a receiver of its action.

Transitive: They *saw* the house.
Intransitive: The water *flows*.

The term *receiver of its action* in the definition above should be noted well. This action may be received by an object, as in:

Jim struck *Bill*.

The action may be received by a subject, as:

Bill was struck by John.

It is, therefore, not sufficient to say that a transitive verb is a verb that has an object. All verbs that have objects are transi-

tive. But many verbs that have no objects and that are in the passive voice are transitive. Moreover, a passive verb may have a predicate complement and still be transitive, as:

He was elected captain.

He receives the action of the verb; *captain* is the predicate nominative. Note also

The baby was named Clara.
He was made president.

In such sentences as the following, however, there seem to be two receivers of the action:

The country was given a warning.

The subject *country* and the object *warning* both seem to receive the action of the verb. As a matter of fact, *warning* receives the action, as can easily enough be seen by turning the sentence around and making *country* the indirect object, thus:

Warning was given (to) the country.

So also in

She was given a party.
John should have been given notice.

An INTRANSITIVE VERB is one that makes a complete assertion without having a receiver for its action. It may be completed by a predicate nominative, by a predicate adjective, by a modifier, in which case it does not express action but is merely a copulative or connective verb (see page 430), or it may be complete without any of these constructions.

Predicate nominative: He is a student.
Predicate adjective: He is good.
Modified by adverb: He talks too rapidly.
Without modification: It rains.

Some authorities regard the verb *to be* incapable of modification. Hence, in *She is here*, *here* is regarded, not as an adverb of place, but as a predicate adjective.

2. REGULAR and IRREGULAR. A REGULAR VERB is one that forms its past tense and its past participle by adding *d* or *ed*. An IRREGULAR VERB is one that forms its past tense or its past participle (or both) in some other way, usually by an internal change in the root of the word.

Regular: Walk — walked — walked
Irregular: Break — broke — broken

A regular verb is sometimes called a WEAK verb, and an irregular one, a STRONG verb.

Irregular verbs in all languages cause much confusion to the student. It would be very simple indeed to make all verbs regular, but it would sound extremely awkward and illiterate to say *go, goed, goed; grow, growed, growed,* instead of

Go — went — gone
Grow — grew — grown

The following bit of doggerel places some of the irregularities of English verbs in an absurd light:

You take a swim,
You say you've swum;
Your nails you trim,
But they're not trum;
And milk you skim
Is never skum.

When words you speak,
Those words are spoken;
But a nose you tweak
Is never twoken;
Nor can you seek
And say you've soken;
Though buckets leak
They have not loken;
When hinges creak,
They have not croken.

A top you spin,
The top is spun;
A hare you skin,
Yet 'tis not skun;
Nor can a grin,
Be ever grun.

If we forget,
Then we've forgotten;
But if we bet
We haven't botten;
No house we let
Is ever lotten;
What we upset
Is not upsotten;
Now you may fret,
But never frotten.

Following are the principal parts — the present indicative, the imperfect indicative, and the past participle — of the most troublesome irregular verbs in English. The present participle is sometimes included in the *parts of the verb*. It is invariably formed by adding *ing* to the present indicative.

PRESENT	PAST	PAST PARTICIPLE
awake	awoke	awaked
be	was	been
bear	bare (bore)	born (borne)
beat	beat	beaten
become	became	become
begin	began	begun
bend	bent	bent
beseech	besought	besought
bid	bade	bidden
bid	bid	bid
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
buy	bought	bought
choose	chose	chosen
climb	climbed	climbed
cling	clung	clung
come	came	come
cost	cost	cost
dive	dived (dove)	dived
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
drown	drowned	drowned
eat	ate	eaten
fight	fought	fought
flee	fled	fled
fling	flung	flung
flow	flowed	flowed
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
get	got	got
give	gave	given

PRESENT	PAST	PAST PARTICIPLE
go	went	gone
grow	grew	grown
hang	hung	hung
	hanged (a person)	hanged (a person)
hear	heard	heard
hit	hit	hit
hurt	hurt	hurt
knit	knit (knitted)	knit
lay	laid	laid
lead	led	led
leap	leaped	leaped
learn	learned	learned
let	let	let
lie	lay	lain
lie	lied	lied
loose	loosed	loosed
lose	lost	lost
pay	paid	paid
plead	pleaded	pleaded
prove	proved	proved
put	put	put
raise	raised	raised
rid	rid	rid
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shake	shook	shaken
shine	shone	shone
shoe	shod	shod *or* shodden
shrink	shrank	shrunk
shut	shut	shut
sing	sang	sung
sink	sank	sunk
sit	sat	sat

PRESENT	PAST	PAST PARTICIPLE
slay	slew	slain
sneak	sneaked	sneaked
speak	spoke	spoken
spit	spat	spit
spring	sprang	sprung
stay	stayed (staid)	stayed (staid)
steal	stole	stolen
stop	stopped	stopped
string	strung	strung
strive	strove	striven
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
think	thought	thought
throw	threw	thrown
wake	woke (waked)	waked
wear	wore	worn
weep	wept	wept
wet	wet	wet
wring	wrung	wrung
write	wrote	written

3. DEFECTIVE and REDUNDANT. A DEFECTIVE VERB is one that is lacking in some of its parts. A REDUNDANT VERB is one that has more than one form for some parts.

Defective: Shall — should

Redundant: Speak { spoke / spake } — speaking — spoken

Shall has neither present nor past participles. *Speak* has two forms of past tense, though *spake* is now archaic.

The principal defective verbs in English are *will*, *shall*, *can*, *may*, *owe*, *must*, *ought*. The principal redundant verbs are *break*, *speak*, and those verbs that form their past tense according to two spellings: *staid*, *stayed*; *stopped*, *stopt*; *slipped*, *slipt*, and so forth.

4. AUXILIARY and PRINCIPAL or NOTIONAL. When two or more verbs are used together to express an idea the combination is called a VERB PHRASE. The last verb in the phrase is called the PRINCIPAL or NOTIONAL VERB, because it contains the main idea or notion to be expressed. The verb that precedes it and helps it to define the idea expressed is the AUXILIARY VERB. In *I have run*, *have* is the auxiliary verb and *run* is the principal verb. In *I have been running*, there are two auxiliaries. The chief auxiliary verbs are *be*, *do*, *have*, *will*, *shall*, *can*, *may*, *must*, in their various forms.

An auxiliary verb may itself be principal, as in *I have it. . . . I was there.*

5. A COPULATIVE VERB is one that is used chiefly to connect a subject with a necessary explanatory word that follows the verb. This explanatory word is usually a predicate nominative or a predicate adjective. The principal copulatives are *be, become, seem, appear, grow.*

He *is* happy.
They *appear* tired.

In these sentences the verb does not assert action; it *connects* and *relates.*

The *copulative* verb is sometimes called a *copula* or *verb of incomplete predication.* It may sometimes agree in number with the noun that follows it rather than with its subject, as:

Five dollars is a large amount.
(See caution 7, page 450.)

Forms: The divisions *Kinds* and *Forms,* as applied to verbs, cannot be kept hard and fast. It will be noted that in the above classification it has been sometimes necessary to indicate changes in form. In other words, the form of a verb is in some instances the basis of its classification.

1. Verbs have no gender.
2. Verbs have no case.
3. A finite verb must agree with its subject in person and number. By *finite* verb is meant a verb that has a subject and asserts definite action about it.

Most finite verbs change their form to indicate person and number in the third person singular, as:

I run	I have
You run	You have
He *runs*	He *has*

When the pronoun *thou* is used instead of *you* in the second person the verb undergoes a change also.

I have
Thou *hast*
He *has*

In the verb *to be* there are many changes for person and number (see page 437).

4. Verbs change their forms to indicate voice. A verb is in the *active voice* when its subject denotes the doer of the action; it is in the *passive voice* when its subject denotes the receiver or the object of the action.

Active: John caught the rabbit.
Passive: The rabbit was caught by John.

Note that the object of the verb in the active voice becomes the subject of the verb in the passive voice. If a sentence contains both a direct and an indirect object, either one may be used as subject of the passive verb by transposition, as:

Active: She gave John a book.
Passive: John was given a book by her.
Passive: A book was given to John by her.
(See caution 21, page 453.)

Thus, *book* in the second sentence above is the *retained object* of the passive verb *was given* (see 6 under nouns, page 395).

If a verb having an objective complement is converted into the passive voice, the object of the verb becomes the subject and the objective complement becomes the predicate nominative:

Active: They made Tom captain.
Passive: Tom was made captain by them.

The passive voice of a verb is formed by adding its past participle to every form of the verb *to be*. In other words, some form of the verb *to be* is used as *auxiliary* in the passive form of a verb.

5. Verbs are inflected according to the *mode* they are in. By *mode* is meant the manner of assertion made by a verb. If a speaker asserts something as a fact or asks a question, he uses the *indicative* mode. If he commands or entreats, he places his verb in the *imperative* mode. If he expresses a wish, a prayer, a likelihood, a condition contrary to fact, a doubt, a supposition, a concession, a purpose, he uses the *subjunctive* mode. He uses the subjunctive mode also after verbs of commanding or fearing:

Indicative: I walk. Is he walking?
Imperative: Leave! Go at once.

Subjunctive:
(1) Thy will *be done* (wish or prayer)
(2) I *had gone* but for you (likelihood)
(3) If he *had taken* my advice, he would have passed (condition contrary to fact)
(4) If the day *be* clear, we shall go (doubt or uncertainty)
(5) Whether he *be* honest or not, I do not know (doubt or uncertainty)
(6) Though he *kill* me, yet will I do it (concession)
(7) He commands that there *be* no slackers (after words of command)
(8) Answer briefly, that you *be* not *misunderstood* (purpose)
(9) They are frightened lest something terrible *occur* (fear)

In the above nine uses of the subjunctive, note that 1 and 2 are in independent clauses and that the others are in dependent clauses. In number 2 the subjunctive is used to indicate the result of something not expressed in the sentence — *I had gone if you had not interfered. . . . I could have killed him for that.* The use of the subjunctive in indirect questions, illustrated by number 5, is common.

The subjunctive mode is the most troublesome of the three. In form it is almost the same as the indicative. The third person singular in the present and present perfect tenses (the imperfect also of the verb *to be*) is the noteworthy difference.

Many present-day authorities declare that there is no longer any subjunctive, and assign the above forms to the indicative or the potential mode.

The word *if* usually, but not always, precedes the subjunctive; hence, it is understood with the subjunctive forms given on page 438. It must not be regarded as part of the verb.

The indicative is being used more and more for the subjunctive mode. *If he is good, he will do his work* is no longer expressed by the subjunctive, thus, *If he be good, he will do his work.* The meaning is clear as expressed by the indicative mode. Care must be exercised, however, to use the subjunctive when the meaning of a sentence requires it. In *If I were you, I should go,* the subjunctive is essential. I am not you, cannot possibly be you. The statement is contrary to fact; hence, the subjunctive and not the indicative should be used. Similarly, *I wish I were well* implies that I am not well. It is contrary to fact and it expresses a wish. To say *I wish I was well* would therefore be wrong.

The defective verbs *may, can, will, shall* are signs of the subjunctive to express purpose, wish, hope, fear, supposition, or doubt.

May he be successful.
If he should come, he will find me ready.
Here I could live.
It were (or would be) better if you were to go (or should go) alone.

But these verbs, along with *ought* and *must,* used to denote permission, power, necessity, or determination, are sometimes set apart in this use as a separate mode, called the *potential.* A statement of this mode is given on page 442.

6. Verbs are inflected according to *tense.* By *tense* is meant the time indicated by a verb. Time is thought of as consisting of three kinds, *present, past, future.* Hence, there are three simple tenses — the *present tense,* denoting present time; the *past tense,* denoting

past time; the *future tense*, denoting future time. There are also three compound tenses denoting perfected or completed action — the *present perfect tense*, denoting action completed at present; the *pluperfect* (also called *past perfect*), denoting action completed in past time; the *future perfect tense*, denoting action completed in future time.

Present:	I love
Past:	I loved
Future:	I shall love
Present Perfect:	I have loved
Past Perfect:	I had loved
Future Perfect:	I shall have loved

These tense partitions are not always sharply defined. The present tense may, for instance, indicate future time, as, *On the tenth I go to Albany*. The present may likewise be used for the past in order to vivify it and make it more real.

The perfect tenses are formed by using *have* and its past tense *had* as auxiliaries.

The future tenses are formed by using *shall* and *will* as auxiliaries. Much confusion exists regarding the use of the auxiliaries *shall* and *will*. If the following simple rules are thoroughly mastered, these two auxiliaries will be used accurately:

(1) Use *shall* with the first person and *will* with the second and third to express simple future time.

I shall be eighteen tomorrow.
You will be eighteen tomorrow.
He will be eighteen tomorrow.

(2) Use *will* with the first person and *shall* with the second and third to express the power or exercise or determination of will, that is, to express volition:

I will assist her.
You shall assist her.
He shall assist her.

In the examples under 1 there is no exercise of the will indicated. The future alone is concerned. No one can will himself to be eighteen. In the examples under 2 the expression of time is unimportant. They may, indeed, indicate present time. But each statement denotes determination, the exercise of will power.

(3) In asking a question always use *shall* with the first person:

Shall I help?
Shall I go?

Not *Will I help?* for this would indicate that you are questioning your own will or power of exercising it.

(4) In asking a question use *shall* with the second and the third person if *shall* is expected in the answer; use *will* if *will* is expected in the answer.

Question: How old shall you be on your next birthday?
Answer: I shall be eighteen.
Question: Will you go with me tomorrow?
Answer: I will.

(5) *Should* and *would* follow the above rules for *shall* and *will*. *Should* is sometimes used, however, in the sense of *ought*.

You should be studious.

Would is sometimes used in the sense of habitual or customary action:

She would cry at the least annoyance.

(6) In indirect discourse *shall* or *will* is used according as the one or the other would be used if the sentences were expressed in direct discourse.

Indirect: He says he shall be late.
Direct: He said, "I shall be late."
Indirect: She said that she should be twenty tomorrow.
Direct: She said, "I shall be twenty tomorrow."

Indirect: He said he would go in spite of all opposition.
Direct: He said, "I will go in spite of all opposition."

The use of two or more tenses in the same sentence must be decided by the meaning it is desired to express. As a rule the tense of a subordinate clause should be the same as the tense of a principal clause:

I *know* what he *means.*

This rule is called the *sequence of tenses.* But the meaning expressed by the following sentences makes it clear that the rule of sequence is by no means always to be followed:

(1) I *know* what he *meant.*
(2) I *think* he *will be* absent.
(3) I *thought* he *had been* hurt.
(4) He *said* that Denver *is* the capital of Colorado.

A general truth, such as is expressed in the dependent clause of (4), should be stated in the present tense, regardless of the tense of the verb in the principal clause. In subordinate clauses of degree, any tense may follow any tense.

He studies harder than I do.
He studies harder than I did when I was in school.
He studies harder than I have ever studied.

The defective verbs *must* and *ought* have no tense.

May is used in a subordinate clause of purpose after a verb in the present, the present perfect, or the future tense; *might,* after a verb in a past tense.

He has *decided* that we *may* go.
He had *decided* that we *might* go.

7. The *conjugation* of a verb is the orderly statement of all its persons and tenses in both voices and numbers, in all modes.

The *synopsis* of a verb is the orderly statement of one person

and number in all tenses and both voices, or in a certain designated mode and voice.

In conjugating a verb, all six of the above tenses are given in the indicative and subjunctive modes. The imperative mode has only the present tense. The potential mode, when given, has four tenses — present, past, present perfect, and pluperfect. The infinitive has present and perfect tenses; the participle, present, past, and perfect.

There are three conjugations of the verb, the *simple*, the *emphatic*, and the *progressive*. The simple conjugation can be given in all forms of most verbs, in both voices. The passive voice is formed by adding the past participle of a verb to every form of the verb *to be*. Following is the complete simple conjugation of the voiceless verb *to be*. After that is placed the complete simple conjugation of the verb *to love*.

CONJUGATION OF THE VERB *BE*

INDICATIVE MODE

PRESENT TENSE

Singular	*Plural*
I am	We are
You are (Thou art)	You are
He is	They are

IMPERFECT OR PAST TENSE

I was	We were
You were (Thou wert)	You were
He was	They were

FUTURE TENSE

I shall be	We shall be
You will be	You will be
He will be	They will be

PERFECT or PRESENT PERFECT TENSE

I have been	We have been
You have been (Thou hast been)	You have been
He has been	They have been

PLUPERFECT or PAST PERFECT TENSE

I had been	We had been
You had been (Thou hadst been)	You had been
He had been	They had been

FUTURE PERFECT TENSE

I shall have been	We shall have been
You will have been (Thou wilt have been)	You will have been
He will have been	They will have been

Subjunctive Mode

PRESENT TENSE

I be	We be
You be (Thou be'st)	You be
He be	They be

IMPERFECT or PAST TENSE

I were	We were
You were (Thou wert)	You were
He were	They were

FUTURE TENSE

I should[1] be	We should be
You would be (Thou wouldst be)	You would be
He would be	They would be

PERFECT or PRESENT PERFECT TENSE

I have been	We have been
You have been (Thou hast been)	You have been
He have been	They have been

PLUPERFECT or PAST PERFECT TENSE

The same in form as in the indicative mode.

[1]The future forms may be *shall*, *will*, *should*, or *would be* in all persons, preceded, as in other tenses, by *if* or *though*, and so forth.

FUTURE PERFECT TENSE

I should have been	We should have been
You would have been (Thou wouldst have been)	You would have been
He would have been	They would have been

Potential Mode

PRESENT TENSE

I may be	We may be
You may be (Thou mayst be)	You may be
He may be	They may be

IMPERFECT OR PAST TENSE

I might be	We might be
You might be (Thou mightst be)	You might be
He might be	They might be

PERFECT OR PRESENT PERFECT TENSE

I may have been	We may have been
You may have been (Thou mayst have been)	You may have been
He may have been	They may have been

PLUPERFECT OR PAST PERFECT TENSE

I might have been	We might have been
You might have been (Thou mightst have been)	You might have been
He might have been	They might have been

Imperative Mode

PRESENT TENSE

Singular	*Plural*
Be (you or thou)	Be (you or ye)

INFINITIVES

Present	*Perfect*
To be	To have been

PARTICIPLES

Present	*Past*	*Perfect*
Being	Been	Having been

THE VERB *LOVE*

SIMPLE CONJUGATION

INDICATIVE MODE

PRESENT TENSE

ACTIVE	PASSIVE
Singular	
I love	I am loved
You [1] love	You are loved
He loves	He is loved
Plural	
We love	We are loved
You love	You are loved
They love	They are loved

IMPERFECT OR PAST TENSE

Singular	
I loved	I was loved
You loved	You were loved
He loved	He was loved
Plural	
We loved	We were loved
You loved	You were loved
They loved	They were loved

FUTURE TENSE

Singular	
I shall love	I shall be loved
You will love	You will be loved
He will love	He will be loved
Plural	
We shall love	We shall be loved
You will love	You will be loved
They will love	They will be loved

[1] The plain form *Thou*, with the corresponding *t*, *st*, or *est* suffix of the verb, may be substituted throughout in the second person singular number.

PERFECT or PRESENT PERFECT TENSE

Singular

I have loved	I have been loved
You have loved	You have been loved
He has loved	He has been loved

Plural

We have loved	We have been loved
You have loved	You have been loved
They have loved	They have been loved

PLUPERFECT or PAST PERFECT TENSE

Singular

I had loved	I had been loved
You had loved	You had been loved
He had loved	He had been loved

Plural

We had loved	We had been loved
You had loved	You had been loved
They had loved	They had been loved

FUTURE PERFECT TENSE

Singular

I shall have loved	I shall have been loved
You will have loved	You shall have been loved
He will have loved	He shall have been loved

Plural

We shall have loved	We shall have been loved
You will have loved	You shall have been loved
They will have loved	They shall have been loved

SUBJUNCTIVE MODE

With the exception of the third singular present active and the third singular perfect active — (*If*) *he love* and (*If*) *he have loved* respectively — the subjunctive is the same as the indicative.

Potential Mode

PRESENT TENSE

Singular	
I can love	I can be loved
You can love	You can be loved
He can love	He can be loved
Plural	
We can love	We can be loved
You can love	You can be loved
They can love	They can be loved

IMPERFECT or PAST TENSE

Singular	
I could love	We could be loved
You could love	You could be loved
He could love	He could be loved
Plural	
We could love	We could be loved
You could love	You could be loved
They could love	They could be loved

PERFECT or PRESENT PERFECT TENSE[1]

Singular	
I can have loved	I can have been loved
You can have loved	You can have been loved
He can have loved	He can have been loved
Plural	
We can have loved	We can have been loved
You can have loved	You can have been loved
They can have loved	They can have been loved

PLUPERFECT or PAST PERFECT TENSE

Singular	
I could have loved	I could have been loved
You could have loved	You could have been loved
He could have loved	He could have been loved
Plural	
We could have loved	We could have been loved
You could have loved	You could have been loved
They could have loved	They could have been loved

[1] Some of the potential forms with the auxiliary *can* are technical merely, and would rarely if ever be used.

IMPERATIVE MODE

PRESENT TENSE

Singular	
Love (you or thou)	Be loved (you or ye)

INFINITIVES

Present	
To love	To be loved
Perfect	
To have loved	To have been loved

PARTICIPLES

Present	
Loving	Being loved
Past	
Loved	Been loved [1]
Perfect	
Having loved	Having been loved

The emphatic conjugation of the verb is formed by using *do* as an auxiliary in the present tense, and *did* in the imperfect. This form of the verb occurs only in these tenses, active voice, indicative and subjunctive modes, and in the present imperative.

Present	
I do go	We do go
You do go	You do go
He does go	They do go
Imperfect	
I did go	We did go
You did go	You did go
He did go	They did go

The progressive form of the verb or the progressive conjugation denotes action as continuing. It is formed in the active voice by adding the present participle to every form of the verb

[1] This is a technical form merely.

to be; in the passive voice, by adding the past participle to the progressive form of the verb *to be*. The passive voice progressive form of many verbs is not used, though it can be formed. Following is a synopsis in the first singular progressive indicative of the verb *to love:*

	Active	*Passive*
Present:	I am loving	I am being loved
Imperfect:	I was loving	I was being loved
Future:	I shall be loving	I shall be being loved
Present Perfect:	I have been loving	I have been being loved
Pluperfect:	I had been loving	I had been being loved
Future Perfect:	I shall have been loving	I shall have been being loved

It will be noted from this that some of the passive progressive forms are so unusual and awkward as to be called into use but seldom, if at all. The commonest use of the progressive forms of the verb occur in the present and past indicative, and in the two tenses of the infinitive.

He is building a house.
The house is being built.
He ought to be playing.
You ought to have been playing.

The INFINITIVE is not a mode. It does not assert action; it *names* action. It therefore has the qualities of both noun and verb. *To* is called the sign of the infinitive, and usually occurs with it. It is frequently omitted, however, after certain verbs such as, *let, bid, dare, make, bear, feel, help, please.*

I saw him *go*.
I made him *hurry*.

Go and *hurry* and other infinitives similarly used, with the sign *to* omitted, are called *elliptical infinitives.*

The infinitive has voice and tense (present and perfect) but no number, person, or gender, and, as a rule, no case (see page 446). It is modified as finite verbs are. It takes an object, an

objective complement, and a predicate nominative, and may have a subject, but the subject of the infinitive is in the objective case (see pages 396 and 408).

The present infinitive indicates the same time as the principal verb in a sentence, or time after that denoted by the principal verb.

They hope to go.
They asked him to sing.

The perfect infinitive indicates time completed at the time of the principal verb in a sentence.

They were to have gone yesterday.
They were supposed to have known it.

Like the infinitive, the *participle names* action and therefore has the nature of both noun and verb. The present participle is frequently used as a noun and, so used, is called a GERUND or a VERBAL NOUN. The gerund retains more of its verbal nature than the verbal noun. Both have case but no number, gender, or person. The gerund, however, may take an object, an objective complement, or a predicate nominative; it may be modified by an adverb but not by an adjective; it may be used as both an adjective and an adverb. The verbal noun, on the other hand, may not take an object; it may be modified by an adjective but not by an adverb; it cannot be used either as an adjective or an adverb. It has lost nearly all of its verbal nature and has become almost a pure noun. It is sometimes called an ABSTRACT VERBAL NOUN.

Driving a car recklessly results in accident (gerund).
Reckless *driving* results in accident (verbal noun).

The participle also has the qualifying nature of adjectives and may be used to modify nouns and pronouns.

Dressed in her best, Alice looked very well.
Having heard the whistle, they stopped work.

The participle has voice and tense but no number, person, gender, or case. It is modified, as adjectives and finite verbs are, and it may take an object.

Infinitives and participles are sometimes grouped together under the name VERBALS.

Syntax or ***construction:***

1. The verb is used, either alone or in verb phrases, to form the predicate of a sentence. This is called the *modal use* of the verb.

2. The infinitive may be used as subject, as direct object of a verb, as predicate nominative, as appositive, as object of a preposition, as objective complement. In all such uses it has the construction of a noun and, as such, has derived case but no person, number, or gender. It may be modified by an adverb but not by an adjective.

(1) *To run* is good exercise. (subject)
(2) He tried *to play*. (direct object)
(3) *To see* is *to believe*. (subject and predicate nominative)
(4) It is good exercise *to run*. (appositive)
(5) There was nothing left for me except *to go*. (object of preposition)
(6) They made him (to) *act*. (objective complement)

3. The infinitive may be used as an adjective either as a modifier of a noun or pronoun or as predicate adjective.

They had work *to do*. (adjective modifying *work*)
His record is not to be regarded lightly. (predicate adjective)

4. The infinitive may be used as an adverb to express manner, degree, reason, result, condition.

He was equipped to win. (manner)
She was dressed to kill. (manner)
She was too ill to go. (degree)
He is working to get the medal. (reason)
They developed to be good marksmen. (result)
To speak honestly, I do not think you will pass. (condition)

5. The participle may be used as an adjective. The present active participle, so used, may retain its verbal nature and take an object, an objective complement, or a predicate nominative, and be modified by an adverb. The past participle used as an adjective may not take an object but it may be modified by an adverb.

Reading a book in the hammock, John fell asleep.

Reading is a present participle used as an adjective *modifying John*. *Book* is the object of *reading; in the hammock* is an adverbial phrase modifying *reading*.

Struck by her strange appearance, he asked her what had happened.

Struck is a past participle modifying *he*. It is modified by the adverbial phrase *by her strange appearance*. It cannot have an object, but it may have a predicate nominative, as:

Struck *dumb*, he asked her what had happened.

It must be noted that some participles lose all of their verbal nature and become pure adjectives.

The *sparkling* star
The *shining* sun

A few participles become almost pure adverbs.

soaking wet
wringing wet
freezing cold

6. The participle may be used in the nominative absolute construction (see page 395).

His lessons having been done, John went out to play ball.

Having been done is the perfect passive participle used to modify *lessons* in a construction that is independent of the rest of the sentence.

7. The gerund may be used as subject, as direct object of a verb, as predicate nominative, as appositive, as object of a

preposition, as objective complement. In all such uses it has the construction of a noun and, as such, has derived case but no person, number, or gender.

(1) My studying English has helped me a great deal. (subject)
(2) I prefer studying in the mornings. (direct object)
(3) Seeing is believing. (subject and predicate nominative)
(4) His habit, studying at night, has ruined his eyes. (appositive)
(5) I am fond of studying English. (object of preposition)
(6) I thought him interested. (objective complement)

Inasmuch as the objective complement (see page 396) may be a noun, a pronoun, or an adjective, *interested* in (6) is regarded by some as a participle rather than a gerund. Numbers 8 and 9, just below, are similarly disputed usages of the gerund.

8. The gerund may be used as an adjective, as in the predicate nominative and the objective complement above. It is also used as an adjective as follows:

Running water never freezes.

9. The gerund may be used as an adverb.

They are going *skating*.
John went *fishing*.

10. The verbal noun may be used as subject, as direct object of a verb, as predicate nominative, as appositive, as object of a preposition, as subject of an infinitive, as objective complement:

(1) Your *studying* of English will benefit you. (subject)
(2) Do not allow your *reading* to be desultory and disconnected. (object of verb)
(3) He was obliged to discontinue his *running*. (object of infinitive)
(4) Mary's chief merit is her *reciting*. (predicate nominative)
(5) Those two important tasks, your *studying* and your *practicing*, must be done conscientiously every day. (appositive)
(6) He received much notice for his *playing*. (object of preposition)
(7) They considered his *playing* (to be) worthy of much attention. (subject of infinitive)
(8) They saw John *elected*. (objective complement)

These three verbal forms are confusing, and the distinctions that pure grammar makes among them are probably too subtle. The word *participle* may be used loosely to refer to all three of them. The principal thing for you to do, is to reason out participial relationships in a sentence. The following summary may prove helpful:

In *We heard Tom whistling a popular tune* the word *whistling* is a participle modifying *Tom* and taking *tune* for an object. It has both verb and adjective nature.

In *Whistling a popular tune makes one cheerful* the word *whistling* is a gerund. It is subject of the verb *makes*, and it takes *tune* for an object. It has the nature of both a noun and a verb.

In *Tom's whistling of a popular tune makes him cheerful* the word *whistling* is a verbal noun. It is modified by *Tom's* and by the adjective phrase *of a popular tune*. It is subject of the verb *makes*. It is the *name* of an action. It has more of the noun than of the verb in it.

Cautions:

1. *I'll, you'll, we'll,* are abbreviations for *I will, you will, we will* (or *shall*). *Won't* is a colloquial abbreviation for *will not.* The abbreviation *sha'n't,* sometimes used for *shall not,* is preferably to be avoided.

2. An adverb should not be placed between the word *to* and the verb that follows it, to form an infinitive.

To hurriedly go

This is called a *split infinitive.* The better form is *to go hurriedly* or *hurriedly to go* (see page 467).

3. Singular nouns connected by *either — or, neither — nor* require a singular verb.

Either John or Mary is going.

4. If *either — or* and *neither — nor* connect subjects of

different person or number, the verb agrees with the subject nearer to it or two verbs may be used. This is better

Neither they nor Mary is responsible.

than this

Neither they are responsible, nor is Mary.

But

Either you are going, or I am

is better than

Either you or I am going.

The best usage of *either* and *neither* confines them to the connection of nouns and pronouns of the same number and person. Note, however, that this explanation does not apply to subjects connected by *and* or to verb forms that are not inflected for number and person.

He and I are going.
John and I were there.

5. When additions are made to a singular subject by such words as *with, along with, together with, as well as, in addition to*, and so forth, the number of the verb is not changed.

Mary, along with Alice and May, *has* gone to the circus.

6. The predicate of a relative pronoun agrees in person and number with the antecedent of the pronoun.

One of the fellows *who has* a good record may be excused.
One of the fellows *who are* in the room may go.

In the first sentence the relative pronoun *who* refers to *one;* in the second, to *fellows*. The verbs are respectively singular and plural, therefore.

7. If a subject, plural in form, is used in a singular sense, the verb should be singular.

The wages of sin is death. (See page 389.)
Gulliver's Travels was written by Swift.
Horses is plural number. (See copulative verb, page 430.)

8. The verbs in sentences beginning with the adverb *there* or with an inverted phrase should be carefully watched for person and number. The subject in such sentences comes after the verb as a rule, and the number and person of the verb must agree with it here as in other cases.

Not, There is a boy and a girl in the room.
But, There are a boy and a girl in the room.

Not, Near the corner was two men.
But, Near the corner were two men.

9. It must be remembered that gerunds and verbal nouns are modified by the possessive case of the pronoun or by pronominal adjectives, and that participles are not. In

I saw him coming.

coming explains and elaborates *saw* and *him* and the sentence means that I saw him in the act of coming. In

I object to his coming.

coming is a verbal noun, object of the preposition *to*. The sentence means that I object, not to him, but to the *coming* of him.

10. If, in complex or compound sentences, it is necessary to use different tenses of verbs, subjects are preferably repeated.

Not, He came to America in 1899 and has remained here.
But, He *came* to America in 1899 and *he has remained* here.

11. Verbs are preferably repeated in complex and compound sentences whenever one clause requires a different verbal form from another.

Not, He came to school as fast as he could.
But, He came to school as fast as he could come.

Not, I never have and I never will go there.
But, I never have gone there and I never will go.

12. It is preferable to make verbs in two or more clauses of equal rank, agree in conjugation, mode, and tense:

Conjugation
Not, He is studying hard and does well.
But, He is studying hard and is doing well.
Or, He studies hard and does well.

Mode
Not, If you should hurt yourself and return home in bandages, your mother would be shocked.
But, If you should hurt yourself and should return home in in bandages, your mother would be shocked.

Tense
Not, He has studied hard and did well.
But, He has studied hard and has done well.
Or, He studied hard and did well.

13. *May*, *can*, *shall*, *will* in dependent clauses (usually of result) follow present and future tenses in a dependent clause; *might*, *could*, *should*, *would* follow past tenses.

I think he can reach it.
I thought he could reach it.
I am sure that he will come.
I was sure that he would come.

14. Such corrupt forms as *I have sang* and *He has came* can be avoided by referring to the parts of irregular verbs, listed on page 428 and by consulting the conjugation on page 440.

15. The correct use of *shall* and *will* (page 434), of *can* and *may* (page 349), of *don't* and *doesn't* (page 341), must be strictly observed in speech and writing.

16. *Got* frequently means *have*. It also means *obtain* and *secure*. It should be used with caution as a notional verb after *have*.

Not, I have got a cold. *But,* I have a cold.

17. The verb *ought* is not inflected for tense. The present infinitive is used after it to denote present time; the perfect infinitive, to denote past time:

Present, You ought to study.
Past, You ought to have studied.

Had ought is a corrupt form and should not be used. The verb *ought* is not to be confused with the noun *aught*, meaning *anything* or *possession*, altho *aught* is also an archaic spelling of *ought*.

18. The past tense must not be mistaken and misused for the present perfect tense.

Not, Did you see the show yet?
But, Have you seen the show?

Not, This is the first time I was ever whipped.
But, This is the first time I have ever been whipped.

19. The past tense must not be mistaken and misused for the past perfect:

Not, After we were finished, we went out.
But, After we had finished, we went out.

20. Caution must be exercised in the use of the preposition *of* after the verbs *had*, *must*, and *ought*.

Not, If I had of known. *But*, If I had known.
Not, He must of gone. *But*, He must have gone.
Not, He ought of gone. *But*, He ought to have gone.

21. A verb in the passive voice should be used only with a subject that indicates the receiver of the action.

Not, I was handed a book.
But, A book was handed to me.

Book is the receiver of the action.

Review of Verbs

I. ***Definition***

II. ***Kinds***
1. Transitive and intransitive
2. Regular and irregular
3. Defective and redundant
4. Auxiliary and principal
5. Copulative

III. ***Forms***
1. Number
   (1) Singular
   (2) Plural
2. Person
   (1) First
   (2) Second
   (3) Third

3. VOICE
   (1) Active
   (2) Passive
4. MOOD
   (1) Indicative
   (2) Subjunctive
   (3) Imperative
   (4) Potential
5. TENSE
   (1) Present
   (2) Imperfect or past
   (3) Future
   (4) Present perfect
   (5) Pluperfect or past perfect
   (6) Future perfect
      a. Use of *shall* and *will*
      b. Sequence of tense
6. CONJUGATION (Synopsis)
   (1) Simple
   (2) Emphatic
   (3) Progressive
7. INFINITIVES
8. PARTICIPLES
   (1) Gerunds
   (2) Verbal nouns
   (3) Gerundives

IV. *Syntax or construction*

1. FINITE VERBS AS PREDICATE
2. INFINITIVE
   (1) Noun
      a. Subject
      b. Object of verb
      c. Predicate nominative
      d. Appositive
      e. Object of preposition
      f. Objective complement
   (2) Adjective
   (3) Adverb
      a. Manner
      b. Degree
      c. Reason
      d. Result
      e. Condition
3. PARTICIPLE
   (1) Adjective
   (2) Adverb
   (3) Nominative absolute
4. GERUND
   (1) Noun
      a. Subject
      b. Object
      c. Predicate nominative
      d. Appositive
      e. Object of preposition
      f. Objective complement
   (2) Adjective
   (3) Adverb
5. VERBAL NOUN
   (1) Subject
   (2) Object
   (3) Predicate nominative
   (4) Appositive
   (5) Object of preposition
   (6) Subject of infinitive
   (7) Objective complement

V. *Cautions*

1. Abbreviated forms
2. Split infinitives

3. Subjects connected by *either* and *neither*
4. Person and number after *either* and *neither*
5. Verbs after *together with*, *as well as*, and so forth
6. Predicate of a relative pronoun
7. Subjects plural in form, singular in meaning
8. Sentences beginning with *there*
9. Case before gerunds and participles
10. Verbs in complex and compound sentences
11. Repetition of verbs
12. Agreement of verbs
13. *May*, *can*, *shall*, *will* in dependent clauses
14. Corrupt forms
15. Correct use of certain auxiliaries
16. Use of *got*
17. Use of *ought*
18. Past tense for present perfect
19. Past tense for past perfect
20. *Of* after *had*, *must*, *ought*
21. Subject of verb in the passive voice

Practice

1. Write the following synopses in all modes and tenses, and in both voices:

(1) First person singular of *hurt*, simple conjugation
(2) Third person plural of *beat*, simple conjugation
(3) Second person singular of *go*, emphatic conjugation
(4) First person plural of *build*, progressive conjugation
(5) Third person singular of *wake*, progressive conjugation

2. Give all infinitive and participial forms for *ride*, *swim*, *shake*, *break*, *strike*, *hang*, *sit*, *lie* (*to recline*), *sink*, *slay*.

3. Insert *shall* or *will* in each of the blanks blow. Give reasons for your choice.

(1) I ____ take my hat, for it is going to rain.
(2) ____ you go to the party tonight?
(3) You ____ do as I tell you.
(4) He ____ go to the city tomorrow.
(5) I think we ____ be there tomorrow.

(6) I ~~shall~~ be greatly obliged if you ~~will~~ give me your address.
(7) Where —— you be found at this time tomorrow?
(8) ~~Will~~ you be back by the tenth of June?
(9) He says that we ~~shall~~ have rain tonight.
(10) How ~~will~~ I know where to find you?
(11) Who ~~will~~ say what the end ~~will~~ be?
(12) He says that you ~~will~~ never borrow from him again.

4. Insert *should* or *would* in each of the blanks below. Give reasons for your choice.

(1) I ~~should~~ like to go but I fear my mother ~~would~~ not let me.
(2) If I were to fail I do not know what I ~~should~~ do.
(3) I ~~should~~ as soon go with you as not.
(4) ~~Would~~ we be responsible if the horse were to run away?
(5) I —— give you this if I thought you —— like it
(6) We ~~should~~ be pleased to have you join us.
(7) I ~~should~~ gladly accept your kind invitation if you ~~would~~ permit me to pay my own expenses.
(8) Where ~~should~~ one look for the plural of nouns?
(9) I ~~should~~ like to make a personal request of you.
(10) What ~~would~~ you do if I ~~should~~ tear your hat?
(11) ~~Should~~ a girl play baseball?
(12) What ~~would~~ you do if you were I?

5. Criticize the verbs in the following sentences. Write each one correctly.

(1) I must of gone crazy.
(2) If he had have been there, I would have seen him.
(3) Did you do your work yet?
(4) When I seen him coming I run as hard as I could.
(5) He done the best he could, I guess.
(6) He would have drank more if we hadn't of come just then.
(7) He may have saw me in the store.
(8) He moved to this city last year and has been a good citizen.
(9) He pretended to have seen a ghost.
(10) After we were waiting for him over an hour we expected to have got tickets.
(11) This is the first time I was ever in Paris.
(12) You had ought to have studied your lesson.

6. Supply the proper form of the verb indicated in each of the following sentences:

Fly — Flee — Flow

(1) He ____ from the town.
(2) The river was ____ rapidly.
(3) The birds have ____.
(4) ____ for your life.
(5) The eagle ____ over the ____ river.
(6) How long is it since he ____?

Lie — Lay

(1) I think you have ____ long enough.
(2) ____ the book on the table.
(3) I am tired and should ____ down for an hour.
(4) I think it is ____ on the window sill.
(5) Perhaps you ____ it on the desk.

Lose — Loose

(1) He has ____ his knife.
(2) Having ____ his knife, he cannot sharpen his pencil.
(3) The wheel on my bicycle is ____.
(4) If the dog is ____ he will surely be ____.
(5) Ask the janitor to ____ this desk.

Sit — Set

(1) ____ down and make yourself comfortable.
(2) ____ the pail on the table.
(3) He is ____ in the ____ room.
(4) The ____ sun was beautiful tonight.
(5) How long have you ____ there?

Wake — Awake

(1) He ____ at six and went to work.
(2) I ____ early and went to sleep again.
(3) ____ him when you go upstairs.
(4) If you ____ call me early.
(5) Had you ____ when I called you?

7. Make the verbs in the following sentences agree with their subjects in person and number:

(1) He don't care.
(2) There was a man and a woman in the room.
(3) Near the entrance to the field was two officers.

(4) One of the fellows were not there.
(5) Eight dollars were contributed as a fund.
(6) Everybody in the room are interested.
(7) There was so many present that I could not count them.
(8) MOSSES FROM AN OLD MANSE were written by Hawthorne.
(9) The synopses of the verbs was wrong.
(10) The papers tell where there is to be excursions.
(11) Jim, together with Tom and Harry, were in swimming.
(12) Mathematics are difficult.

8. Supply the proper form of *shall* or *will* (*should* or *would*) in each of the following blanks. Then convert each sentence into the opposite form of discourse.

(1) He said he —— go to town tonight.
(2) She said she —— be married on the eighteenth of May.
(3) "What —— I do?" she asked.
(4) They said they —— be pleased to see us if we —— be in town.
(5) "You —— do that, sir, only against my strongest opposition," he retorted.
(6) You said you knew you —— fail.
(7) "What —— I do with an auto, if I had one?" he asked.
(8) "You —— be surprised to see how I have changed," writes John.
(9) "Why —— I do that?" he asked very abruptly.
(10) I think, if you —— speak to him, he —— be willing to let her go.
(11) "You —— be rewarded by hard work," says the teacher.
(12) "How —— I do this problem?" he asked.

9. Insert *can* or *may* (*could* or *might*) in the blanks below. Look up the meanings of these words on page 349. Tell with reason which of the predicates are subjunctive, which indicative, which potential.

(1) I —— go if I ——.
(2) —— you live long and prosper.
(3) —— you have good luck.
(4) Give me the book that I —— read.
(5) How —— you do such a thing?
(6) I know you —— be successful.
(7) He who will, ——; he who —— ——.
(8) They were afraid we —— go astray.
(9) I doubted whether you —— do it.

(10) I thought I —— go to the seashore today.
(11) Step carefully or you —— stumble.
(12) How I —— rest here if I were not disturbed.

10. Explain the use of the gerunds, the verbal nouns, and the participles in the following sentences:

(1) Hearing a noise he turned.
(2) Hearing a song puts him in good humor.
(3) Good hearing is essential for the proper understanding of music.
(4) This drinking water is pure.
(5) The reading of Browning's poems was most enjoyable.
(6) They went fishing yesterday.
(7) They enjoyed her playing.
(8) Playing the piano well is a rare accomplishment.
(9) They heard him memorizing his lines.
(10) He won applause for his speaking.
(11) He loves playing hockey.
(12) The party being over, we hurried home.

11. State the syntax of the infinitives in the following sentences:

(1) Learn to labor and to wait.
(2) He wanted to see me.
(3) To fail should mean to try again.
(4) He ran to overtake me.
(5) To be serious, I think you should try.
(6) He was too excited to recite.
(7) He was annoyed to get such a report.
(8) He grew to be like an athlete, though he never played any sort of game.
(9) The command to halt was not obeyed.
(10) I heard him fall.
(11) Please close the door.
(12) He helped me get ready.

12. Give the voice, mode, tense, number, person of the verbs in the following sentences. Change the voice of each verb wherever possible and explain just how the change affects the construction of the sentence.

(1) Success is in acting, not wishing.
(2) The secret of success is constancy to purpose.
(3) An oak is not felled at one blow.

(4) Persuasion is better than force.
(5) If you make not much of three-pence you'll ne'er be worth a groat.
(6) Profit by good example
(7) Envy has made no man rich.
(8) Evil gains are as bad as a loss.
(9) Courage, conduct, and perseverance conquer all before them.
(10) He that cannot be counseled cannot be helped.
(11) When industry goes out of the door poverty comes in at the window.
(12) Who hastens in the beginning seldom goes far.
(13) Success is the child of audacity.
(14) Good clothes open all doors.
(15) Though thou hast never so many counselors, yet do not forsake the counsel of thy own soul.
(16) The morning hour has gold in its mouth.
(17) An ounce of patience is worth a pound of brains.
(18) Learn from other men's mistakes to prevent your own.
(19) A stout heart crushes ill luck.
(20) If you would earn fame, let not the sun find you in bed.

SECTION FIFTY-ONE

Adverbs

Definition: An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

He went *quickly*.
He is a *very* clever boy.
He did *unusually* well.

Some words may be both adjectives and adverbs. Their use in a sentence decides which: In *He is a fast runner*, *fast* is an adjective. In *He runs fast*, *fast* is an adverb.

Adverbs, particularly of manner, are frequently formed by adding *ly* to the adjective: *candid*, *candidly; quick*, *quickly; rapid*, *rapidly*.

Kinds:

1. Adverbs may be classified as follows according to *form:*
   (1) SIMPLE — an adverb of a single word — *suddenly*, *hurriedly*, *frankly*.
   (2) COMPOUND or DERIVED — an adverb made up of more than one word, hyphenated or unhyphenated — *outside*, *otherwise*, *uttermost*.
   (3) PHRASAL — an adverb made up of more than one word that is phrasal in construction but single in meaning:

> "We listened, and looked *sideways up!*"
> They walked *arm-in-arm*.

2. Adverbs may be classified as follows according to *meaning:*
   (1) PLACE and MOTION — *there*, *in*, *out*, *below*, *up*, *down*, *here*, *hence*, and so forth.
   (2) TIME and ORDER — *again*, *last*, *first*, *secondly*, *always*, *yesterday*, and so forth.
   (3) MANNER — *politely*, *severely*, *well*, *ill*, and so forth.
   (4) DEGREE — *very*, *too*, *hardly*, *little*, *enough*, *almost*, *partly*, *quite*, and so forth.
   (5) REASON or CAUSE — *why* (usually expressed by phrases and clauses rather than by words).
   (6) NEGATION — *no*, *not*, *never*.
   (7) CONNECTION and RELATION — *however*, *why*, *nevertheless*, *moreover*, *furthermore*, and so forth.

Adverbs of time, manner, place and degree answer respectively the questions When? How? Where? To what extent?

The adverbs *why*, *when*, *where*, *how*, *why*, are sometimes called INTERROGATIVE ADVERBS.

Adverbs of time, manner, and place are usually used to modify verbs; adverbs of degree are more frequently used to modify adjectives and adverbs.

The adverbs *yes* and *no* are sometimes classified as RESPONSIVES.

The adverb *there*, used not to indicate place but to point out or attract attention, is called an EXPLETIVE.

3. Adverbs may be classified as follows according to *use:*

(1) An adverb may be used as a pure adverb, as in the foregoing examples, to *modify*.

(2) An adverb may be used in part to *connect* as well as to modify. So used it is called a *conjunctive* or a *relative* adverb. In *I waited until you returned*, *until* is an adverb of time modifying *returned* and connecting the first clause with the second. Conjunctive adverbs may express —

Place:	Go *where* you please.
Time:	I shall leave *when* the clock strikes.
Manner:	He plays the game *as* the rules direct.
Cause:	I went *because* I was ordered to go.
Purpose:	I scolded him *in order that* he might know better next time.
Condition:	*If* it rains, I shall not go.
Concession:	*Though* he fail me, *yet* will I trust him.
Degree:	John is taller *than* Bill.

The principal conjunctive adverbs are (place) *where*, *wherever*, *whence*, *whither;* (time) *when*, *whenever*, *while*, *until*, *before*, *after;* (manner) *as*, *how;* (cause) *for*, *since*, *because;* (purpose) *so that*, *lest*, *in order that;* (condition) *if*, *unless*, *provided;* (concession) *though*, *although*, *yet;* (degree or comparison) *than*.

Conjunctive adverbs usually connect adverbial clauses (and occasionally noun and adjective clauses) with principal clauses.

Adverbial:	Go *where* you please.
Adjective:	This is the house *where* I was born.
Noun:	He asked *why* I did it.

The conjunctive adverb *where* is equivalent to *at which, to which, in which, to the place to* or *at which*, and can always be resolved into one of these equivalents.

The adjective quality of *where* is remote in cases where the equivalent of the word is long and awkward, as, *to the place to which*, in the first sentence above. *Go where you please* is awkward as follows, *Go to the place to which you please to go.* The relation between the clauses is adverbial. In the second sentence, however, the word *where* points out or limits exactly one house and therefore indicates a direct adjective relation.

Forms: Adverbs have no person, number, gender, or case.

Some adverbs are compared as adjectives are, by three degrees of comparison — POSITIVE, COMPARATIVE, SUPERLATIVE (see page 416). As in the case of adjectives, adverbs of more than one syllable are usually compared by the addition of *more* or *less* to the positive to form the comparative, and *most* or *least* to form the superlative:

lovely — more lovely — most lovely
quickly — less quickly — least quickly
kindly — more kindly — most kindly
But, as adjective, kindly — kindlier — kindliest

Syntax or ***construction:***

1. Adverbs are used to modify verbs, adjectives, or other adverbs. They may modify infinitives, participles, gerunds, but not verbal nouns.

2. Adverbs may be used to modify a group of words in order to intensify or emphasize the idea expressed:

Indeed, I will not go.
Certainly, you may go.

3. Adverbs may be used to connect clauses as well as to modify words in them.

4. The adverb *there* may be used as an expletive or introductory word.

Cautions:

1. The expletive *there* must not be taken as the subject of a verb. This mistake is frequently made because the word stands first, as a rule, and the subject of the sentence follows the verb (see also page 451).

Not, There was five boys in the room.
But, There were five boys in the room.

2. The double negative gives an affirmative meaning; hence, a single negative only should be used in negative statements.

Not, I haven't none.
But, I have none.
Or, I haven't any.

This caution applies also to adverbs that have negative inference, such as *barely*, *hardly*, *scarcely*, *only*, *but* (meaning *only*).

Not, I haven't but ten.
But, I have but ten.

Not, I haven't scarcely any.
But, I have scarcely any.

But two negatives may be used in the same sentence if they modify different verbs.

You must not tell him that I am not going.

And two negatives may be used for purposes of emphasis.

Not only did he not come, but he did not acknowledge the invitation.

3. The predicate adjective is frequently required after the verbs *be*, *seem*, *appear*, *become*, *feel*, *taste*, *smell*, *sound*, *look*, *grow*, and others of copulative and descriptive nature. Adverbs should rarely be used after them.

Not, She feels sadly.
But, She feels sad.

Not, She looked beautifully.
But, She looked beautiful.

4. *Well* is usually an adverb; *good*, an adjective. The two forms are frequently confused.

Not, He recited good.
But, He recited well.

Not, His recitation was very well.
But, His recitation was very good.

In the expressions "all's well," "that is well and good," *well* is a qualifying adjective denoting condition.

5. Other adjectives and adverbs are sometimes confused. The meaning of the sentence will usually make clear which should be used, an adjective or an adverb.

Not, How badly she looks.
But, How bad she looks.

Not, You sure are a lucky boy.
But, You surely are (*or* are surely) a lucky boy.

Not, How quick can you do it?
But, How quickly can you do it?

Usage may, to some extent, be justifying *She looks badly* for *She looks bad*. In the first examples above, however, *bad* modifies *she* and is a predicate adjective. It would be absurd to use the adverb to modify *looks;* for it is clear from the meaning of the sentence that it is not her method of looking that is the cause of the comment. In the second sentence *sure* as an adjective would have to modify either *you* or *boy*. But the idea expressed does not bear out this construction. *Surely* is an adverb used to accent or emphasize the statement. *Quickly* in the third example clearly modifies the verb *can do*.

6. The letter *s* must not be added to the adverbs *somewhere, anywhere, nowhere*. There is no such form as *somewheres*. *Some place* must not be used as a simple adverb. As two words this

expression may be used as an adverbial phrase with the preposition *in* or *at* understood, as:

I left it in some place.
Better, I left it somewhere.
Not, I left it someplace or some place or somewheres.

7. There is sometimes a tendency to repeat an adverb, the meaning of which is contained in the verb it follows.

Not, Divide up, start in, repeat again, lose out, try out.
But, Divide, start, repeat, lose, try.

Sometimes the repetition occurs by use of two adverbs together or of an adverb and a preposition.

Not, Off of, over again, from thence, from whence.
But, Off, over or again, thence, whence.

8. On the other hand, adverbs should not be omitted when the sense requires them:

Not, I am very pleased.
But, I am very well (*or* much) pleased.

Not, I trusted him so.
But, I trusted him so thoroughly (*or* so fully).

Not, You have been too trusted by this firm.
But, You have been too greatly trusted by this firm.

The adverbs above used — *very*, *so*, *too* — are the principal offenders in this connection.

9. The adverbs *here* and *there* are sometimes used to point out or designate. So used they are called LOCATIVE ADVERBS (see also locative adjectives, page 421). Care must be exercised to use them after the name of the person or thing pointed out.

This boy here is the one I mean,
That book there is the one I want,
Not, This here boy, or
Not, That there book.

In both uses, however, the words *here* and *there* have more of the quality of adjectives than of adverbs. They limit the meaning. The construction is treated here because these words are usually regarded as adverbs.

10. *Kind of* cannot be properly used for the adverb *rather*.

Not, I am kind of happy.
But, I am rather happy.

The preposition *of* cannot take *happy* for an object. *Happy* is the predicate adjective, modified by the adverb of degree *rather*.

11. Adverbs must be placed as closely as possible to the words they modify. The adverb *only* is frequently misplaced.

Not, I only have one pencil.
But, I have only one pencil.

Only modifies *one*, not *have*.

Adverbs should not be placed between *to* and the *infinitive* (see page 449).

Not, To hastily answer.
But, To answer hastily.

Some authorities admit the split infinitive for purposes of emphasis, as:

To clearly understand.
To honestly believe.
To emphatically refuse.

12. Double comparative forms must not be used.

Not, *More faster* for *faster*.
Not, *Most fastest* for *fastest*.

Certain adverbs, like certain adjectives, are incapable of comparison.

perfectly, deadly, universally

13. Not all words that end in *ly* are adverbs. In *a friendly fellow*, for instance, *friendly* is an adjective (see *kindly*, page 463).

Many words that do not end in *ly* are adverbs and *ly* must not be added to them, therefore.

He runs *fast* (not *fastly*).

Adjectives of quality are usually converted into adverbs by means of the suffix *ly*, as:

truly, gently, prettily

Many adjectives and adverbs are alike in form. Their use in the sentence decides whether such words as *little*, *less*, *least*, *much*, *more*, *most*, *very*, *fast*, *just* shall be adjectives or adverbs.

14. *As* and *as* are used as correlatives in affirmative statements; *so* and *as* in negative statements.

I am *as* good a man *as* he.
I am not *so* good a man *as* he.

15. In cases of uncertainty regarding the meaning of adverbs and adjectives the dictionary should be consulted. It is impossible to list all troublesome ones here. Some are to be found on page 348. Serious mistakes may be made, for sometimes the same adverb or adjective has widely different meanings. *Late*, for instance, may mean tardy; it may also mean recently deceased. Look up the following and be sure that you can use them properly:

commonly — usually
entirely — wholly
likely — probably — aptly
partly — partially
quite — very

16. The extravagant use of such adverbs as *gorgeously*, *awfully*, *wonderfully*, *terribly*, *grandly*, is as much to be avoided as the extravagant use of such adjectives.

Not, I had an awfully good time.
But, I had a very good time.

Persistent usage of *awful* and *awfully* in the sense of *very* has forced the dictionaries to recognize the *Not* example above as good colloquialism.

17. *While* and *meanwhile* are adverbs. It may be just as well, therefore, not to substitute them for *time* and *meantime*, though usage is divided here, as in so many cases elsewhere.

Not, In the meanwhile he ate his luncheon.
But, In the meantime he ate his luncheon.
Or, Meanwhile he ate his luncheon.

Not, I am going to the city for a while.
But, I am going to the city for a time.

REVIEW OF ADVERBS

I. ***Definition***

II. ***Kinds***

1. *As to make-up.*
   (1) SIMPLE
   (2) COMPOUND
   (3) PHRASAL

2. *As to meaning*
   (1) PLACE
   (2) TIME
   (3) MANNER
   (4) DEGREE
   (5) REASON
   (6) NEGATION
   (7) CONNECTION
   (8) INTERROGATIVE
   (9) RESPONSIVE
   (10) EXPLETIVE

3. *As to use*
   (1) MODIFIERS AND CONJUNCTIVES
      a. PLACE
      b. TIME
      c. MANNER
      d. CAUSE
      e. PURPOSE
      f. CONDITION
      g. CONCESSION
      h. DEGREE

III. ***Forms***

1. POSITIVE
2. COMPARATIVE
3. SUPERLATIVE

IV. ***Syntax*** or ***construction***

1. To modify verbs, adjectives, or other adverbs
2. To modify a group of words
3. To connect clauses as well as modify
4. The word *there* as an introductory word

V. *Cautions*

1. Sentences beginning with *there*
2. Double negative
3. After special verbs
4. *Well* and *good*
5. Adjectives of adverbs and vice versa
6. Adding the letter *s* to certain adverbs
7. Repetition of idea contained in an adverb
8. Omission of adverbs
9. Locative adjectives or adverbs
10. *Kind of* for *rather*
11. Placement of adverbs (split infinitive)
12. Double comparative forms
13. Similar and dissimilar adjectives and adverbs
14. *As-as, so-as*
15. Adverbs frequently confused
16. Extravagant use of adverbs
17. *While* and *meanwhile*

Practice

1. Form adverbs from the following adjectives and compare each adverb thus formed: curious, foolish, generous, good, great, high, pretty, sincere, terrible, wise.

2. Write simple sentences in which adverbs are used in all the ways pointed out on page 461 under the classification as to meaning.

3. Write complex sentences in which you use conjunctive adverbs of all the kinds named on page 462.

4. Explain the adverbs in the following sentences:

(1) He went where he was told to go.
(2) He asked why we were going.
(3) When he arrived home, he was ill.
(4) Though he is peculiar, yet I like him.
(5) If you go, I am going.
(6) He does better work than John.
(7) He is not so careful as he should be.
(8) I came home in order that you might go.
(9) He did the task as he was directed to do it.
(10) There is no reason why we should not return.

5. Point out and correct the error in each of the following sentences. The order follows the cautions listed on pages 470.

(1) There is thirty days in November.
(2) There isn't nobody in the room.
(3) She felt badly after her fall.
(4) He played good and the game was well.
(5) He sure is going to win that medal.
(6) I cannot find my book nowheres.
(7) From thence he ran ten miles.
(8) I am very interested in what you tell me.
(9) That there letter is the one I want to read.
(10) I am kind of tired of this story.
(11) He only received sixty for that paper.
(12) She behaved more kindlier than he.
(13) How fastly he runs.
(14) They are not doing as well as we did.
(15) I wholly forgot what you told me.
(16) I think she is frightfully dear.
(17) I'm going to read in the meanwhile.

SECTION FIFTY-TWO

Prepositions, Conjunctions, Interjections [1]

Definitions: A **preposition** is a word that shows relation between the word, phrase, or clause used as its object and some other word, phrase, or clause in a sentence.

A **conjunction** is a word that connects words, phrases, or clauses.

An **interjection** is a word that expresses sudden feeling.

Kinds: There are three kinds of prepositions.

1. Simple prepositions — those that consist of but a single word — *at, by, for, in, but, with, of, from,* and so forth.

[1] These three parts of speech are grouped in a single section for the reason that they are subordinate in their relationship to other parts of speech, and therefore require comparatively simple treatment.

2. COMPOUND or DERIVED PREPOSITIONS — those that consist of two or more words written as one, or those that are derived from participles — *beside*, *underneath*, *without*, *within*, *notwithstanding*, *into*, *pending*, *providing*, *concerning*, and so forth.

3. PHRASAL PREPOSITIONS — those that consist of two or more words used as single prepositions — *instead of*, *out of*, *on account of*, *in spite of*, *because of*, and so forth.

There are two principal divisions of conjunctions, each with subdivisions.

1. COÖRDINATE CONJUNCTIONS — those that connect words, phrases, or clauses of equal rank. There are four general classes:

(1) *Additive* or *copulative conjunctions*, denoting addition — *and*, *likewise*, *moreover*, *also*, *then*.

I do not feel like going; *moreover*, I have an appointment

(2) *Adversative conjunctions*, denoting contrast — *but*, *yet*, *still*, *nevertheless*, *however*.

I do not think I shall go; *however*, I may.

(3) *Correlative conjunctions*, always used in pairs. There are two classes:

a. Denoting alternation: *whether — or*, *either — or*, *neither — nor*.

b. Denoting addition: *both — and*, *not only — but also*, *and — therefore*, *just as — so*.

Both he *and* Mary must attend.

(4) *Final* or *concluding conjunctions*, denoting inference — *hence*, *so*, *thus*, *therefore*, *consequently*, and such conjunctional phrases as *in fine*, *as a result*, *as a consequence*, and so forth.

It looks like rain; *therefore*, I shall take an umbrella.

It will be noted that many of the conjunctions under these four groups may be used as pure adverbs to modify single words.

They are conjunctions when they are used to join or connect words, phrases, or clauses of equal rank.

2. SUBORDINATE CONJUNCTIONS — those that connect groups of words of unequal rank.

Subordinate conjunctions indicate place, time, manner, cause, purpose, condition, concession, degree. See page 462 for a list of the principal subordinate conjunctions of each kind.

Subordinate conjunctions are usually called *conjunctive adverbs* or *adverbial conjunctions* because they are connectives having the modifying quality of adverbs.

Note here also that many of the conjunctions listed as subordinate conjunctions may be used as pure adverbs to modify single words.

That used to introduce a noun clause may be called an *expletive conjunction*. It does not connect.

I said *that* he is going.

Certain subordinate conjunctions consist of more than one word and are therefore called *phrasal conjunctions*.

in order that, as soon as, so that, as if, as though,

There are two principal classes of interjections.

1. Those that consist of single words only — *oh! ah! alas! bang! hark!*

2. Those that consist of more than one word — *Well I never! Did you ever! Never again!*

The interjection is usually, though not always, followed by the exclamation point.

Forms: Prepositions, conjunctions, and interjections are not inflected for person, number, gender, or case.

Syntax or ***construction:*** 1. A preposition with its object is called a prepositional phrase. When such a phrase modifies a noun or a pronoun it is called an *adjective phrase;* when it

modifies a verb, an adjective, or an adverb it is called an *adverbial phrase:*

Adjective phrase The work *of the day* is done.
Adverbial phrase The boys have gone *to school.*

2. The customary position of a preposition is before its object. It frequently follows it, however, after relative and interrogative pronouns and with infinitive constructions.

(1) This is the girl *whom* I told you *about.*
(This is the girl about whom I told you.)

(2) *Whom* did you speak *to?*
(To whom did you speak?)

(3) This is a strange *frame of mind* to be *in.*
(This is a strange frame of mind in which to be.)

3. The preposition may be an inseparable or a customary part of a verb. It may be prefixed to form one word, as in *undertake, undergo, overdo, underestimate,* or it may be used after the verb, as in *laugh at, break in, strive for.* In both types of combination the preposition is preferably regarded as a part of the verb, not separated from it to become part of a phrase. Converting such verb phrases into passive voice will at once make their unity clear.

John strives for the prize.
(*The prize* is striven for by John.)
He laughed at me.
(I *was laughed* at by him.)

4. Certain words such as *after, before* may be used either as prepositions or conjunctions:

Preposition He went before me.
Conjunction He was ready to go before I was.

The use of such a word in a sentence must decide whether it is a preposition or a conjunction.

5. Certain words, such as *over, above, under, without, within* may be either prepositions or adverbs.

Adverb He waits without.
Preposition He went without me.

Here again the use of the word in a sentence must determine which part of speech it is.

Cautions:

1. Such words as the following are often confused with each other in use. Consult the dictionary for others that you are uncertain about — *between, among; in, into; at, by; on, upon; beside, besides; in, on; by, with; near, at; of, on, at, from; about, around.*

2. Certain words require that special prepositions be used with them. The dictionary will help out in this also. Following are a few of the commonest prepositional idioms:

abhorrence of
accompanied by *or* with
accord with
acquit of
afraid of
agree with (a person)
agree to (a proposition)
attended by
bestow upon
change for (an article)
change with (a person)
compare to (to point out likeness)
compare with (to point out both likeness and unlikeness)
comply with
confide in (trust in)
confide to (entrust to)
conform to *or* with
convenient for *or* to
correspond to *or* with (articles)
correspond with (a person)
dependent on *or* upon
differ from (persons or things)
differ from *or* with (opinions or beliefs)
different from (never use *than* after any form of the word *differ*)
dissent from
glad of *or* at
independent of
involved in
need of
overcome by *or* with
part from *or* with
profit by
reconcile to *or* with
scared of *or* at
taste of (food)
taste for (art)
thirst for *or* after

3. Prepositions should not be omitted in such constructions as the following:

Do it (in) that way.
(Of) what use is the book?
The circle was two feet (in) diameter.

4. *To* is understood before the word *home; at* is always expressed.

I was at home.
I am going (to) home.

5. A repetition of prepositions should be avoided, and one word should be used wherever possible, instead of more than one.

Behind for *in back of.*
To for *for to.*
Within for *inside of.*
Without for *outside of.*

The use of *but* meaning *only*, and of *hardly*, *barely*, and *scarcely* and the like, following a negative, should be referred to here (see page 464), for these are also erroneous repetitions.

I want but one piece.
I have hardly time.
Not, I want but only one piece.
Not, I haven't hardly time.

6. It is not wrong to conclude a sentence with a preposition. In some cases it is customary to do so (see number 2 under syntax, page 474). But such a construction should be used sparingly, for the reader is always obliged to revert to the object in order to get the meaning. He is thus delayed except in the constructions that have become idiomatic, such as are referred to above.

7. The words *like*, *without*, and *except* are not conjunctions and must not be used as such. They are prepositions as a rule. *Like* is sometimes used wrongly for *as; without* and *except*, for *unless*.

Not, He swims like I do.
But, He swims like me or as I do.

Not, I won't go except you go.
But, I won't go unless you go.

Not, I won't go without you go.
But, I won't go without you.

8. The infinitive *to try* frequently takes an infinitive as object. When this is the case, the two infinitives should not be connected by *and*.

Not, I am going to try and go.
But, I am going to try to go.

9. Conjunctions should not be omitted in constructions of incomplete comparison.

Not, His is as good if not better than mine.
But, His is as good as mine, if not better.

This is a common error, but the construction is clear if the sentence is analyzed. *As good* is an incomplete comparative phrase. It must be followed by *as*. *Better*, or any other adjective in the comparative degree, must be followed by *than*.

Note that after both types of comparative phrase all of the dependent clause but the subject is usually omitted.

He is as tall as I (am tall).
He plays better than I (play).

10. Coördinate conjunctions may be used before relative pronouns — *and who*, *and that*, *and which* — only when they connect a preceding relative (relatives) of the same reference (see page 408).

Not, The game was won by Johnson, a young man from the west, *and who* showed himself to be the best player of the season.

But, The game was won by Johnson, a young man from the west, *who* showed himself to be the best player of the season.

11. Conjunctions must be placed as closely as possible to the words that they connect. Correlatives are sometimes misplaced.

Not, He not only visited New York, but Boston also.
But, He visited not only New York, but Boston also.

The correlatives here connect *New York* and *Boston*, not *visited* and *Boston*, as they seem to do in the incorrect form.

12. Additive conjunctions must not be used for adversative, and vice versa. The meaning of the sentence below requires the adversative *but*, not the additive *and*.

Not, John was ill *and* he went to school.
But, John was ill *but* he went to school.

In the same way final conjunctions must not be confused with alternatives or with additives. Conjunctions are not connectives merely; they may be used to shade meanings with nicety. Use them for this purpose as well as for establishing proper connections.

Not, It is raining, and we shall not go.
But, It is raining; therefore, we shall not go.
Or, We shall not go because it is raining.

Not, The weather is bad and I shall go.
But, The weather is bad; nevertheless I shall go.
Or, The weather is bad, but I shall go.
Or, Though the weather is bad, I shall go.

13. *Nor* must not be used with *either; or* must not be used with *neither*. *Neither — nor* and *either — or* are the correlatives.

14. *Nor* is not used with *no* as a correlative, though *or* may be used to connect two nouns modified by *no*.

Not, I have no apples nor pears.
But, I have no apples or pears.
Better, I have neither apples nor pears.

15. The preposition *of* should not be used after *off*, as in *off of*. The preposition *of* should not be used for *have*, as in

You ought to of gone
for You ought to have gone. (See page 453.)

16. The preposition *at* should not be used in questions beginning with *where*.

Not, Where have you been at?
But, Where have you been?

Where means *at which* or *to which* (see page 463).

17. The object of a preposition should follow the preposition as closely as possible. It is usually confusing to connect by a conjunction two or more prepositions having the same object. The object had better be repeated after each preposition or a different construction used.

Not, I am interested in and curious about Harry.
But, I am interested in Harry and curious about him.

Not, Government of, by, and for the people.
But, Government of the people, by the people, and for the people.

Review of Conjunctions, Prepositions, and Interjections

I. ***Definition***

II. ***Kinds***

Prepositions

1. Simple
2. Compound or derived
3. Phrasal

Conjunctions

1. Coördinate
   (1) Additive
   (2) Adversative
   (3) Correlative
      a. Alternative
      b. Additive
   (4) Final or concluding

2. SUBORDINATE
   (1) ADVERBIAL CONJUNCTION
      Place
      Time
      Manner
      Cause
      Purpose
      Condition
      Concession
      Degree
   (2) EXPLETIVE
   (3) PHRASAL

Interjections
1. WORDS
2. PHRASES

III. ***Forms***

(No inflections)

IV. ***Syntax*** or ***construction***

Prepositions
1. Adjective and adverbial phrase
2. Before or after object
3. As part of verb
4. Certain words as either prepositions or conjunctions depending upon construction
5. Certain words as either prepositions or adverbs, depending upon construction

V. ***Cautions***
1. Misuse of certain prepositions
2. Prepositional idioms
3. Omission of preposition
4. *To* and *at* before *home*
5. Repetition of prepositions
6. Preposition at end of sentence
7. *Like, without, except* for *as* and *unless*
8. Infinitives after *to try*
9. Omission of conjunctions
10. Conjunctions added to relative pronoun

11. Placement of conjunctions
12. Adjustment of conjunctions to meaning
13. Proper use of correlatives
14. *Nor* with *no*
15. The preposition *of*
16. The preposition *at* with *where*
17. Two prepositions connected by conjunction

PRACTICE

1. Name the kind and tell the use of all the conjunctions and prepositions used on page 472 in this book.

2. Write sentences in which you use the following correctly: in, on; wait for, wait on; by, with; beside, besides; like, as; when, while; except, without, unless; however, notwithstanding; through, yet.

3. Select the correct preposition in each of the following sentences and give reason for your selection in each case:

(1) I placed it (on, upon) the shelf.
(2) He walked (in, into) the water.
(3) The two sisters settled it (among, between) themselves.
(4) They are staying (at, by) the seashore.
(5) He sat (near, at) my side.
(6) Tom sat (beside, besides) Mary.
(7) We walked (around, about) six miles.
(8) I borrowed a pencil (of, from) him.
(9) He was accompanied (by, with) Mary.
(10) They compared the black one (with, to) the red one.

4. Correct the following sentences. Tell why each is wrong as it stands. Refer each error to one of the above cautions.

(1) He took a pencil on me.
(2) I was scared of that horse.
(3) He is unworthy your consideration for he fled the country.
(4) I shall stay to home today.
(5) My pencil fell in back of the desk.
(6) What good is that sort of thing?
(7) He said it like I did.
(8) We won't give anything without you do.
(9) He said he wouldn't sing except you did.
(10) He is going to try and serve.

(11) My bicycle is better, or at least as good as yours.
(12) The medal was won by Alice, a young girl of our class, and who worked very hard to win it.
(13) He not only knew his lessons but his part in the play also.
(14) This road is as good, if not better, than that.
(15) Neither Saturday or Monday will suit me.
(16) He has no books nor paper.
(17) He fell off of his seat just as he ought of recited.
(18) Where have you been at all this time?
(19) He wronged me and I shall always like him.

SECTION FIFTY-THREE

Sentence Analysis

When words are so placed together as to express a complete thought, they form a sentence. Sentences are classified and defined on page 158. Turn there and review them carefully, in order that you may be able to apply the contents of this section intelligently.

The essential parts of every sentence are the *subject* and the *predicate*. The **subject** of a sentence is that about which something is said. The chief part of a subject is a noun or a pronoun or some other word that may stand for a noun. This is called the SIMPLE SUBJECT. If it has modifiers, the noun or its substitute with all the modifiers is called the COMPLETE SUBJECT.

The **predicate** of a sentence is that part that asserts something about the subject. The chief part of a predicate is a verb or a verb phrase. This is called the SIMPLE PREDICATE. If it has modifiers, then this verb or verb phrase with all the modifiers is called the COMPLETE PREDICATE.

The city of Honolulu is warmed by the trade winds of the Pacific.

In this sentence, *city* is the simple subject. *The city of Honolulu* is the complete subject. The simple predicate is *is warmed*. The complete predicate is *is warmed by the trade winds of the Pacific*.

The subject or the predicate (or both) of a sentence may be compound, as:

Mary and Jane failed.
Mary passed in algebra but failed in English.
Mary and Jane sing and play.

Substantive is the name given to a noun or a pronoun, or to any other word or word group that is used like a noun. You will understand as you study this section that the subject of a sentence may be many different parts of speech and may be of many different forms. The word *substantive* covers any substitute for the office of noun in its use as subject or otherwise.

In addition to these two essential parts of a sentence there are certain subordinate parts to be found in almost every sentence. They are

1. Word modifiers and connectives such as adjectives, adverbs, prepositions, and conjunctions. These have been treated in the foregoing sections and nothing more need be said of them here.
2. Phrases
3. Clauses
4. Compliments

A **phrase** is a group of related words, without either subject or predicate, used in the office of a single part of speech to form a part of a sentence.

A phrase may consist of an adjective and a noun, of two or more nouns or pronouns, of two or more adjectives, of two or more adverbs, of two or more verbs, and so forth. For purposes of sentence analysis, however, phrases are classified according to form as follows:

Participial	*Running at full speed,* he fell.
Prepositional	He went *with his father.*
Infinitive	They tried *to win the game.*

Phrases are classified according to *use* as follows:

1. A NOUN PHRASE is a phrase used as a noun.
2. An ADJECTIVE PHRASE is a phrase used as an adjective.
3. An ADVERBIAL PHRASE is a phrase used as an adverb.

Infinitive and prepositional phrases may be used as nouns, as adjectives, and as adverbs. A participial phrase may be used as an adjective only. It cannot be used as an adverb, for participles cannot modify verbs, adjectives, or adverbs. And its place is taken by the gerund and the verbal noun in the substantive use. Note the following illustrative sentences:

NOUN PHRASES

Gerund	*Running at full speed* caused him to fall.
Prepositional	*"In the gloaming"* is a poetic phrase.
Infinitive	*To suffer in silence* is the hardest test.

ADJECTIVE PHRASES

Participial	*Running at full speed* he fell.
Prepositional	The boy *in the fifth seat* recited.
Infinitive	She gave him some fruit *to eat.*

ADVERBIAL PHRASES

Prepositional	He went *with his father.*
Infinitive	They ran *to overtake us.*

Phrases may be compound, as:

Running fast and breathing hard, he went past like the wind.
We shall move *in the spring or in the fall.*
Learn *to labor and to wait.*

Note by the italicized words in the above illustrations that the participle, the preposition, or the infinitive *with its object and modifiers* constitutes the phrase. In the first sentence above *Running fast and breathing hard* is the compound participial phrase; *running* and *breathing* are the participles, modified by the adverbs *fast* and *hard* respectively.

A prepositional phrase used as a noun may be subject, object, object of a preposition, or objective complement.

Subject	*In excess* means overweight.
Object	She whispered, "*On the tenth page.*"
Object of preposition	He came *from beyond the lines.*
Objective complement	He made them all *of the same material.*

A prepositional phrase used as an adjective may either describe or limit, and it may be used as predicate adjective or appositive.

Descriptive	A man *of courage.*
Limiting	The oldest *of four.*
Predicate adjective	They seemed *in dire distress.*
Appositive	The city *of New Orleans* is the most interesting city in the United States.

Note that *of New Orleans* does not modify *city* in an ordinary limiting or descriptive sense, but *explains* it.

A prepositional phrase used adverbially may signify place, time, manner, cause, purpose, degree, instrument, agency, accompaniment.

Place	He went *to school.*
Time	They left *in the evening.*
Manner	He plays *with skill.*
[1] *Cause*	He was absent *on account of illness.*
[1] *Purpose*	She begged *for her sister.*
Degree	He passed higher than I *by ten per cent.*
[1] *Instrument*	The bridge was destroyed *by dynamite.*
[1] *Agency*	I was struck *by Jim.*
Accompaniment	He went *with the guides.*

The nominative-absolute phrase (see page 395) is always adverbial in nature. It indicates time, cause, reason, condition, and so forth.

John having gone, I entered.
The shower having passed, we started.

[1] Cause and purpose, and instrument and agency need not be closely distinguished. They are frequently the same.

For uses of infinitive phrases see page 446. For the uses of participial, gerund, and verbal-noun phrases, see page 448.

A **clause** is a group of words having a subject and a predicate and making a part of a sentence. A DEPENDENT CLAUSE is a group of words containing a subject and a predicate, not making complete sense, and used as a noun, an adjective, or an adverb.

1. A NOUN CLAUSE is a clause used in any way in which a noun is used.

2. An ADJECTIVE CLAUSE is a clause used as an adjective, to modify a noun or a pronoun. It may limit or describe the word it modifies.

3. An ADVERBIAL CLAUSE is a clause used as an adverb, to modify a verb, an adjective, or an adverb. It may express place, time, manner, cause, purpose, condition, concession, degree (see page 462).

NOUN CLAUSES

Subject	*That you have wronged me* doth appear in this.
Object	I say *that you have wronged me.*
Appositive	It now appears *that you have wronged me.*
Predicate nominative	The fact is *that you have wronged me.*
Objective complement	His education made him *what he is* today.
Object of a preposition	I am not sure *of what he intended to do.*

The preposition *of*, expressed or understood, followed by a noun clause, is a common construction after the adjectives *sure* and *certain*. *Of the fact* may sometimes be understood after these words, thus making the clause that follows appositive, as:

I am sure that he will go.
I am sure of the fact that he will go.

Noun clauses are usually introduced by the expletive conjunction *that*. They may be introduced by other words, however, as:

He asked *when* the train went.
I don't know *why* you did it.
I don't know *when* he came.
I asked *if* you were there.
I asked *whether* you were there.
I can't see *where* he went.

The infinitive with its subject in the objective case is sometimes classed as a noun clause, called the *infinitive clause*.

We consider her *to be the best in the class*.

It is classified as a noun clause because it is used substantively.

ADJECTIVE CLAUSES

Modifying a noun, introduced by *that:*

They gave a medal to the boy *that won*.

Modifying a noun, introduced by *which:*

The parcel *which was sent yesterday* had been opened by the censor.

Modifying a pronoun, introduced by *who:*

He *who would succeed* must work.

Adjective clauses are usually introduced by the relative pronouns *who*, *which*, and *that*, and are thus sometimes called *relative clauses*. These pronouns always have a construction in the dependent or adjective clause and an antecedent in the independent clause. They are not conjunctions, but relative pronouns that indicate definite relations. In relative clauses that limit or restrict, *that* should be used in preference to *who* or *which: The pupil that works hardest wins the medal.* Some authorities insist upon the use of *that* in restrictive clauses, but there is much good usage in violation of this rule. For the sake of grace and euphony in a sentence, *who* or *which* may indeed sometimes be preferable in a restrictive clause.

Adjective clauses may be introduced by other words also, as:

By the adverb *why:*

The reason *why* he failed is easy to understand.

By the adverb *where:*

This is the house *where* he lives.

By the adverb *when:*

This is the day *when* he is expected.

By the relative pronoun *as:*

Such *as* we had we gave them.

By the word *but* used idiomatically as a relative pronoun:

There is not a boy *but* will pass.

ADVERBIAL CLAUSES

The different uses of adverbial clauses are illustrated on page 462. The various adverbial conjunctions that introduce adverbial clauses are also given there. Adverbial clauses introduced by *if* are called *conditional clauses.*

A **complement** is a word or a group of words used to complete the meaning of certain verbs. Many intransitive verbs require no complement to complete the meaning:

The sun shines.
The water runs.
It rains.

There are four kinds of complements.

The DIRECT OBJECT of a verb, sometimes called OBJECT COMPLEMENT, completes the meaning of the verb and therefore receives the action of the verb. It may be a noun, a pronoun, a phrase, or a clause.

He promoted *Harry.*
I love *him.*
He tried *to swim.*
They said *that they would come.*

The INDIRECT OBJECT, sometimes called the DATIVE OBJECT or the SECONDARY OBJECT, receives the action of the verb only in a removed or secondary degree indicated by the preposition *to* or *for*, understood. It is regarded by some authorities as an elliptical prepositional phrase. Its commonest use occurs after the verbs *give, lend, hand, offer, grant.* The indirect object may be a noun, a pronoun, a phrase, or a clause.

I gave *John* the book.
I gave *him* a book.
He gave *studying* but little time.
Give *whoever is in want* food, clothing, and shelter.

The PREDICATE NOMINATIVE, sometimes called SUBJECTIVE COMPLEMENT, ATTRIBUTE, ATTRIBUTE COMPLEMENT, completes the predicate and means the same as the subject. Copulative verbs (see page 430) take the predicate nominative as a rule to complete their assertion. It may be a noun, a pronoun, an adjective, a phrase, or a clause. When it is an adjective it is called the PREDICATE ADJECTIVE and it modifies the subject as well as completes the verb.

He is a *student.*
He is *good.*
This is *he.*
The terror in his eyes was *beyond description.*
The fact is *that you are wrong.*

The OBJECTIVE COMPLEMENT, sometimes called FACTITIVE OBJECT, completes the meaning of the verb and explains or modifies the direct object of the verb. It may be a noun, a pronoun, an adjective, a phrase, or a clause.

They elected John *captain.*
They thought John *me.*
He painted the fence *red.*
He made them *of the same color.*
Reading made him *what he is.*

Analysis *is the resolution of a sentence into parts, thus bringing out their definite relations to each other and to the whole sentence.* In analyzing a simple sentence you should state

1. Kind of sentence
2. Complete subject
3. Simple subject
4. Complete predicate
5. Simple predicate
6. Complements
7. Phrases, with use
8. Word modifiers

In analyzing a complex or a compound or a compound-complex sentence you should give

1. Kind of sentence
2. Principal clauses
3. Dependent clauses
   (1) Kind of each
   (2) Relation of each to principal clause
   (3) Modification of each
   (4) Connection of each
4. Complete and simple subject of each principal clause
5. Complete and simple predicate of each principal clause
6. Complements in each principal clause
7. Phrases, with use, in each principal clause
8. Word modifiers of each principal clause
9. Subjects, predicates, complements, phrases, word modifiers of each dependent clause

Observe the following analysis of this sentence:

> When he turned abruptly to his right, he saw the beautiful and imposing sunset.

1. This is a complex declarative sentence, consisting of one principal clause and one dependent clause.

2. The principal clause is *he saw the beautiful and imposing sunset.*

3. The dependent clause is *When he turned abruptly to his right.* This is an adverbial clause of time, modifying the verb

saw in the principal clause. *When* is a conjunctive adverb modifying *saw* and connecting the dependent with the principal clause.

4. The complete subject of the independent clause is *he*. *He* is also the simple subject.

5. The complete predicate of the independent clause is *saw the beautiful and imposing sunset*. *Saw* is the simple predicate.

6. *Sunset* is the direct object of the verb *saw*.

7. *Beautiful* and *imposing* are adjectives modifying sunset. *And* is a conjunction connecting *beautiful* and *imposing*.

8. *He* is both the simple and the complete subject of the dependent clause.

9. The complete predicate is *turned abruptly to his right*. *Turned* is the simple predicate.

10. *Abruptly* is an adverb modifying *turned*.

11. *To his right* is an adverbial phrase modifying *turned*.

In writing out the analysis of a sentence be careful to make it as clear as possible by means of using short paragraphing, numbering the parts, and so forth. In quoting words or parts from the sentence analyzed in order to place and define them, either put them in quotation marks or underline them to indicate italics, so that they will stand out clearly and not be read in with your explanation. You may make your analysis clearer by the use of some sort of diagram, such as the following:

Subjects	*Modifiers*	*Predicates*	*Modifiers*	*Complements*	*Modifiers*	*Clauses*	*Kinds*	*Uses*	*Analysis*

But invent your own diagram. The one that makes the analysis clearest for you will probably make it clearest to others.

Practice

Write out the analysis of each of the following sentences. Follow the above directions for analysis. Devise a diagram or chart of your own if, by so doing, you can make the analysis easier and more convenient.

(1) Many fabrics come from the regions of the low countries of Northern Europe.

(2) Frieze was originally a coarse woolen cloth with a nap on one side and came from Friesland.

(3) With the term *frieze* are associated some curious facts.

(4) This word *frieze* gives rise to *frizz* and its diminutive *frizzle*, to make a thing crisp or to cause it to form into small curls, as hair does; and to frizzle the hair is to curl it after the Frisian fashion.

(5) But the idea of curly hair apparently goes back to the old Fries language where the word *fresle*, the hair of the head, is found.

(6) The word *frizzle* is now used to refer to various things: one may have either frizzled hair or frizzled — beef!

(7) Fruits and vegetables and the like also frequently have names that are place-words.

(8) *Rhubarb* is, literally, *the barbarous*, i.e., the foreign plants from the banks of the Rha, now the Volga River.

(9) Coffee, the world's greatest beverage, is a berry found in its wild state in the mountains of Caffa, south of Abyssinia.

(10) *Mocha*, the name of the place where coffee was first cultivated, is now also the name of the finest brand of coffee.

(11) Currants were once small, dried Corinth grapes shipped from the city of that name.

(12) The modern fruit of today, called currants, receives its name from this Corinth fruit, but the resemblance between present-day currants and Corinthian grapes is now very slight.

By *E. Shultz-Gerhard* in AMERICAN EDUCATION.

SECTION FIFTY-FOUR

PARSING

Parsing means explaining a word by giving its classification as a part of speech, its form or inflection, and in some cases its derivation and composition. In parsing a noun or a pronoun, give its exact name and classification, its person, its number, and its gender. Parsing a pronoun may also include the statement of its agreement with an antecedent. Parsing a verb, used as predicate, similarly requires the statement of its agreement in person and number with its subject.

Syntax or **construction** means explaining the relation of a word in a sentence to another word or to other words in the sentence. Case is not generally regarded as a part of parsing. Strictly speaking, parsing means classification only; syntax means showing relationships. In this section and the following one, syntax is given and required as in direct sequence with parsing. For example:

John runs.

Parsing *John*, we say — noun
proper
third
singular
masculine

Construing or giving the syntax of *John*, we say — *John* is nominative case, subject of the verb *runs*.

In parsing adjectives and adverbs, give *kind*, *degree*, *use* in sentence, with purpose of that use.

In parsing finite verbs, tell first whether regular or irregular, transitive or intransitive, auxiliary or principal, and give the principal parts. Then give *voice*, *mode*, *tense*, *agreement* with subject in *person* and *number*, and *use* in the sentence.

In parsing prepositions give *kind*, *kind of phrase in which used*, *words between which relation is shown*.

In parsing conjunctions give *kind* and *use* in sentence.

In parsing interjections give *kind*.

In parsing infinitives and participles give everything stated in the parsing of a verb *except* mood, person, and number.

Observe the parsing of the underlined words in the following sentence:

Turning abruptly to his right, he saw the beautiful and imposing sunset.

Turning — verb
regular
intransitive
principal (notional)
active
participle
present
modifies the subject *he*

abruptly — adverb
manner
positive
modifies *turning*

to — preposition
simple
used in adverbial phrase *to his right*, modifying *turning*, shows relation between *turning* and *right*.

right — noun
common
third
singular
neuter
objective, object of the preposition *to*

he — pronoun
personal
agrees with an antecedent (understood) in third, singular, masculine
nominative, subject of the verb *saw*

saw — verb
irregular
transitive
principal
active
indicative
imperfect
agrees with its subject *he* in third singular
predicate of the sentence

beautiful — adjective
descriptive
positive
modifies the object of the verb *sunset*

and — conjunction
coördinate
connects the two adjectives *beautiful* and *imposing*

In giving the names of the different forms or inflections it is not necessary to repeat the words *person*, *number*, *gender*, *case*. They will be understood after the words *third*, *singular*, *neuter*, *nominative* respectively. To repeat them in all parsing is both monotonous and wasteful of time.

Similarly in the parsing of verbs it is unnecessary to say *tense* after *perfect*, *mode* after *indicative*, and so on, for these words are clearly understood.

It may be well to review briefly here the following rules:

1. Subjects of finite verbs are always in the nominative case.

2. Predicate nominatives are always in the same case as the words to which they refer.

3. Objects of verbs and of prepositions, indirect objects, and objective complements, are always in the objective case.

4. The subject of the infinitive is always in the objective case.

5. A pronoun agrees with its antecedent in person, number, and gender, but its case depends upon the construction of the clause in which it stands.

6. Finite verbs must agree with their subjects in person and number.

7. An appositive must agree in case with the word it explains; it usually agrees in person, number, and gender also, and is frequently of the same part of speech.

8. Nouns and pronouns in the construction of nominative absolute and nominative by direct address, are always in the nominative case.

PRACTICE

Parse each word in the following passage:

If our flattery is sincere, it is done without the use of wax. The etymology of *sincere* is doubtful, but it is supposed to come from *sine*, without, and *cera*, wax. The etymology is explained as referring originally to vessels free from the wax used in making metal-work, ornaments, and the like. People were as apt then as they are now to do deceptive work by filling hidden parts with baser metal and material, somewhat, perhaps, like the metal-work done in dishonestly constructed buildings. It finally became necessary for an honest workman in ancient times to mark his ware as pure, unmixed, genuine, without wax. It is thus used by Browning in *The Ring and the Book:*

"Wood is cheap
And wine *sincere* outside the city gate."

Such is seemingly the historical etymology and definition of the word. One might venture to say, however, that probably not one person in a thousand is aware of the fact that when he ends his letter with the complimentary close "Sincerely yours," he is virtually writing "Yours without wax."

By *E. Shultz-Gerhard* in AMERICAN EDUCATION.

SECTION FIFTY-FIVE

GRAMMATICAL REVIEW

One of the best methods of reviewing your knowledge of grammar is to study the parts of speech in their different uses and to study single words used as different parts of speech. It

was pointed out on page 383 that one part of speech may be used for another. It was explained on pages 484 and 486 that phrases and clauses may be used as various parts of speech. This interchangeableness of the parts of speech and of words, phrases, and clauses, makes the English language particularly rich and fluid in adjusting itself to the expressions of thought. The purpose of this section is to call attention to some of these interchanges and then to review the entire chapter by means of a drill exercise.

Here are but a few of the words that may be used as more than one part of speech. Hundreds of words in the English language may be so used, some as two parts, some as three, some as four or more.

1. The word *as* may be used as an adverb, a pronoun (usually with *such*), a conjunction, and an introductory word for a noun in apposition. It may, moreover, have much the nature of a preposition in certain constructions.

Adverb	He is as clever as you.
Pronoun	Such as I have I give you.
Conjunction	They were preparing to come as it began to rain.
Introductory word	I am considering John as leader of our club.
Of the nature of a preposition	He referred to me as being the one he meant.
	There is no such word as *fail*.

The sentence standing last is construed by some authorities as complex, with *is* understood after *fail*, making *as* a conjunctive adverb.

2. The word *but* may be used as an adverb, a preposition, a conjunction, and a relative pronoun.

Adverb	I have but (only) one.
Preposition	Everybody is going out but (except) me.
Conjunction	You may go but I must stay.
Pronoun	There is no one but accepts him as the boy who did it.

The use of *but* as a pronoun is frequently disputed.

3. The word *like* may be used as a noun, a verb, an adjective, and a preposition.

Noun	I never saw the like.
Verb	I like my work.
Adjective	Like processes beget like results.
Preposition	You must behave like a lady.

4. The word *needs* may be used as a noun, a verb, and an adverb.

Noun	His needs are many.
Verb	He needs many things.
Adverb	He needs (necessarily) must go.

5. The word *quick* may be used as an adjective and as a noun.

Adjective	This calls for quick action.
Noun	THE QUICK AND THE DEAD is the title of a novel.

6. The word *than* may be used as a conjunction and as a preposition. The awkward *than whom* construction is, however, to be avoided.

Conjunction	I have less than you (have).
Preposition	He knows better than to take my books.
	I saw Jones than whom I do not know a better man.

7. The word *that* may be a pronoun (both relative and demonstrative), a pronominal adjective, a conjunction, and (in colloquial usage) an adverb.

Relative	The boy that failed is to remain.
Demonstrative	This is the one that I mean.
Adjective	That day will never be forgotten.
Conjunction	He was so tired that he dropped.
Adverb	I want a piece of ribbon that long. (Colloquial).

8. The word *since* may be used as an adverb, a preposition, and a conjunction.

Adverb	He left not long since.
Preposition	I have been here since May.
Conjunction	Since it is raining, we are not going.

Observe in the following sentences how many substitutes for a noun may be used as subject:

Pronoun	*He* went home early.
Adjective	The *good* die young.
Adverb	The *where* and the *when* of the affair make no difference to me.
Infinitive	*To strive* is better than the thing you strive for.
Gerund	*Seeing* is believing.
Verbal noun	Her *playing* of the martial air stirred them.
Prepositional phrase	*In the meantime* is a hackneyed expression.
Noun clause	*That he had lost* was apparent from the expression on his face.

All of these forms may likewise be used as substantives in other constructions in sentences.

In the same way the modifiers of a subject, or of a substantive used in any construction, may be widely varied. To illustrate:

Noun	*John's* coat was torn.
Pronoun	*His* coat was torn.
Limiting adjective	*Eight* months have passed.
Descriptive adjective	The *beautiful* book has been stolen.
Appositive	Evans, the *coach,* is ill.
Prepositional phrase	The time *of reckoning* has come.
Participle	*Going* down the street I met Tom.
Infinitive	The boy *to be punished* is here.
Adjective clause	The girls *who started with us* have fallen back.
Noun clause	The fact *that you have passed* should not make you proud.

Similarly, the predicate may be expressed by means of a single verb or by a verb phrase which in complete form may be modified by an adverb, a phrase, a complement, or a clause.

It has been pointed out that phrases, clauses, infinitives, gerunds, adverbs, adjectives, and pronouns may be used for nouns; that phrases, clauses, infinitives, participles, adverbs and nouns may be used as adjectives; that phrases, clauses, nouns,

and adjectives may be used as adverbs; that certain prepositions may be used as adverbs and conjunctions. The parts of speech as well as the constructions in which they are used in English expression *turn easily* from one form into another. The word *versatile*, from the French through the Latin, means *turning easily*. You should not be satisfied with your English until you can use it to its fullest versatility.

PRACTICE

1. Give the syntax of each italicized word in the following selection:

People talk of liberty as if it meant the *liberty* to do *just what* a man likes. I call that man *free* who fears *doing wrong*, but fears nothing *else*. I call that man free *who* has learned the most *blessed* of all truths — that liberty consists in obedience to the power, and to the *will*, and to the law that his higher soul reverences and approves. He is not free because he does what he *likes; but* he is *free* because he does what he *ought*, and *there* is no protest in his soul against the doing.

2. Classify the dependent clauses in the following sentence and give the syntax of each:

He said that if all the men that had voted for him would assist in the administration which he was to undertake, no one would have cause to complain as long as he was in office.

3. Discuss the syntax of the italicized words in the following sentences, and make corrections where necessary:

(1) It was not *I* that spoke.
(2) If I were *he*, I should go.
(3) It was not *she* who called.
(4) If you were *I*, should you go?
(5) I supposed it to be *her*.
(6) I had no thought of its being *he*.
(7) If I were *she*, I should go.
(8) It was not *we* who made the mistake.
(9) I thought it to be *him*.
(10) I had no thought of its being *she*.
(11) If they were *we*, they would do the same thing.
(12) If he were *I*, he would not go.

(13) If we were *they*, we should act differently.
(14) It was not *they* to whom he referred.
(15) They suppose it to be *me*.
(16) He had thought of its being *you*.
(17) If she were *I*, she would not go.
(18) It could not have been *I*, for I was out of town.
(19) He had no thought of its being *she*.
(20) Did they suppose it to be *me?*
(21) If it had not been *they* who invited me, I should not have gone.
(22) It could not have been *they* who called.
(23) I cannot imagine it to be *her*.
(24) She had no thought of its being *I*.
(25) If it had been *he* who called, I should have seen *him*.
(26) It may have been *he*.
(27) I cannot imagine it to be *him*.
(28) She had no thought of *his* naming *her*.
(29) It might be *she*.
(30) If it had been *she*, I should not have left the room.
(31) Can you imagine it to be *them?*
(32) Is it *she* to whom you refer?
(33) They had no thought of hurting *you*.
(34) If you had been *I*, you would have acted the same way.
(35) It might have been *she*.
(36) How could you suppose it to be *me?*
(37) I hardly think that it was *he* to whom Mr. Blank referred.
(38) How could you suppose it to be *them?*
(39) I think it was *she*, not *he*, who called.
(40) If it had been *she*, he would not have cared.
(41) He feared that it was *I* who wrote the letter.
(42) He thinks it was *I* who called.
(43) I should like to be *him*.
(44) You will find that it was *she* who did it.
(45) I should like to be *she*.
(46) We think it is *they*, and they think it is *we*.
(47) I think that you will find that it was *she* who did it.
(48) They know that it was not *we* who engaged the room.
(49) I should not like to be *they*.
(50) Is it *we* that are to receive the gifts?
(51) Is it *they* whom you mean?

(52) How should you like to be *I*?
(53) It is *I* to whom you are speaking.
(54) He thinks it was *she* who invited him.
(55) Should you like to be *we*?
(56) Is it *she* to whom you refer?
(57) It was *they* whom you mean.

4. Explain the syntax of the italicized parts in the following. As in 3, make any corrections that are necessary.

(1) This book *here* is the one I want.
(2) It *rained* all day.
(3) He did not know more *than* merely *enough* to pass.
(4) They objected to *her* going *alone*.
(5) They asked *why* we were there.
(6) Her *reading* was *much* appreciated.
(7) *To be or not to be*, that is the question.
(8) *There* lay the *winding river*.
(9) *Rain or shine*, they go to school.
(10) *Running* is a fine exercise.
(11) *Driving around* the curve *rapidly* we ran into the post.
(12) *That he is innocent* is *beyond doubt*.
(13) I am certain there *will be a shower*.
(14) *Conscious* of his shortcomings, he suddenly ceased *speaking* and resumed his seat.
(15) He has not the slightest idea of *what I said*.
(16) *Let us hope* that he will come.
(17) Having *been driven to desperation*, he fell a *victim* to fever
(18) This man made me *what I am*.
(19) He bade *me close the door*.
(20) He *should have been given* a *chance* to make *up* his work.
(21) *Whatever you may say* I cannot be convinced.
(22) *To speak plainly*, you are too conceited.
(23) He despaired of ever *seeing* her again.
(24) John's car *having been painted red* was known *all* over town.
(25) I did not think of its being *you*.
(26) I took *you* to be some one *else*.
(27) It is said *that he is to leave us*.
(28) *Captain, here's* to you!
(29) They say he will be *here tomorrow*.
(30) *The mail having come*, he began to read his paper *with* interest.

Summary Practice

The exercises below call for reference to paragraphs in all of the foregoing lessons in grammar. Make the reference in every case.

1. Explain the part of speech of each italicized word in these sentences:
   (1) He is a *fast* runner, but not *so fast* as Harry, I think.
   (2) The road curves *in just here.*
   (3) They left *early* in order to catch the *early boat.*
   (4) The *Spanish* were defeated in the *Spanish-American* war.
   (5) I have had my *fill* of *that* sort of thing.
   (6) I have waited here *since* noon.
   (7) He placed his hat *just* so.
   (8) We had *plenty* of time, *so* we strolled through the park.
   (9) It is dangerous *after* dark.
   (10) *After* he left, we played cards.
   (11) They are coming *before* noon.
   (12) *Before* they come we must go to the office.
   (13) John made a *home run.*
   (14) They *run home* every day.
   (15) People who live in *glass* houses should not *throw* stones.
   (16) He made an excellent *throw,* but the ball broke the *glass* in the window.
   (17) It shall be *just* as you say.
   (18) He is a *just* man.
   (19) Be just in all your *dealings.*
   (20) His *dealing* with me has been *above* criticism.
   (21) There are *three* apples on the shelf *above.*
   (22) *Three* of the boys agreed to stand *above.*
   (23) Who is *without?*
   (24) I can do nothing *without* you.
   (25) I am *about* done.
   (26) What are you *about?*
   (27) He tried *hard* for it was a *hard* task.
   (28) *Honestly* is usually an adverb.
   (29) Take the *top* part first.
   (30) The *best* man wins.
   (31) They are done by *now.*
   (32) The *then* principal wrote me a recommendation.
   (33) I want to know the *how* and the *why* of it.

(34) He goes *every once* in a *while.*
(35) I did it *just once.*
(36) The horse has eaten his *feed.*
(37) I *feed* him *three* times a day.
(38) *Why* do you hesitate?
(39) There is a *to let* sign on that house.
(40) The night is *dark* and *dreary.*
(41) Get your *work* done *before* dark.
(42) They *work before* they *play.*
(43) *This* is a *public function.*
(44) The *public function* is *this* election.
(45) *Everybody* is *ready.*
(46) What has he *on?*
(47) *On* the *contrary* I am not going.
(48) I do not like a *contrary* girl.
(49) Whom is Mary *like?*
(50) I don't *like* that a *bit.*
(51) He did his *bit* with a *will.*
(52) The dog *bit* him.
(53) He had a *dogged will.*
(54) *First,* I arrange my desk; *then* I do my *first* lesson.
(55) I am *all* done.
(56) I have done *all* of my problems.
(57) I doubt *whether* I shall go.
(58) *Whether* I go or not, *there* is no *doubt but that* I shall have a good time.
(59) I love Dickens *than* whom there is no more *human* writer.

2. In both conversation and writing, people frequently omit certain words that are easily understood. Expressions from which words or phrases, or perhaps whole clauses are omitted, are called *elliptical* expressions. *Elliptical* means *shortened.* It is pointed out on page 444 that the *to* is omitted from the infinitive after certain verbs. The introductory word *that* is frequently omitted before noun clauses. In many of our expressions, subjects are elliptical. Tell what is omitted from each of the following sentences and supply the omitted parts:

(1) I said I would go.
(2) Little hope, I fear.
(3) Would I were a bird.

(4) No matter what you think.
(5) I'm going tomorrow, rain, snow, sleet, or hail.
(6) Tom, though ill, did his bit.
(7) Suffice it to say, I was ill.
(8) I recall in Paris having seen the tomb of Napoleon.
(9) Not that I care, for I don't.
(10) There are fewer reasons for his failing than for his passing.

3. Of the two words in parentheses in *each* of the following sentences, choose the one that is preferable and show clearly why you prefer the word you choose:

(1) He helped us all, (I, me) among the rest.
(2) In reply I (should, would) like to say that we accept your offer.
(3) I wish I (was, were) at home.
(4) I am often taken to be (he, him).
(5) He was the (wealthiest, wealthier) man of the two.
(6) Each member of the little group had by this time reached (his, their) home.
(7) (Who, whom) do you suppose will win the game?
(8) He was talking to a man (who, whom) he knew was looking for an investment.
(9) I had hoped (to call, to have called) for you.
(10) It is one of those that (was, were) lost.
(11) I am the man (who, whom) you hit.
(12) This is different (than, from) that.
(13) He walks (like, as) I do.
(14) The sprinkler has (laid, lain) the dust.
(15) She thinks it to be (I, me).
(16) Suppose you and (I, me) go together.
(17) I should have liked (to do, to have done) it.
(18) Is it John or Mary who (stand, stands) at the head of the class?
(19) He said that water (is, was) composed of hydrogen and oxygen.

CHAPTER SIX

PUNCTUATION

Introduction

Marks of punctuation are aids to clearness. They enable a reader to see at a glance the relations among words on the printed page. It frequently happens that the whole meaning of a sentence hinges upon the proper placement of punctuation marks. They will not, of course, make a badly constructed sentence clear, but once your sentences are correctly written, punctuation will focus them closely upon the reader's mind, very much as the camera brings a scene into clear focus. Punctuation marks are of great importance in reading. They suggest how much a reader shall attempt to express at one time. They may indicate pauses and breathing places for him, though not always, for he will probably have to pause at many places where there are no punctuation marks at all.

Do not overpunctuate. Make your sentences so clear that they will need little punctuation. Short sentences, as a rule, are perfectly clear without any punctuation whatever. Long sentences are usually made much clearer by means of the comma and the semicolon and perhaps other marks. But too much punctuation in a long sentence will confuse its meaning and thus do more harm than good. Do not attempt to memorize the following rules. Understand them and think about them. Punctuation is not a matter of memory, but of thinking.

SECTION FIFTY-SIX

The Period (.)

1. *The period is used at the close of declarative and most imperative sentences.*

The imperative sentence may, however, be followed by the exclamation mark if the command is expressed with strong feeling.

Be careful to make the period mark off only complete statements. Do not make the mistake of setting phrases and clauses apart by the period as distinct sentences. If any doubt exists in your mind as to the completeness of your sentences, read them aloud to see if they sound complete. It does not require any large knowledge of grammar in order to recognize a complete statement. Note the following:

(1) Then turning, she went to her room, Where she remained all day.
(2) Finally, after we had been waiting for hours, he staggered in. Wounded and bleeding from the battle.
(3) Every scout knows what rope is in camp life and on hikes he will be called upon to use it again and again.
(4) They then viewed the two mountain peaks the one was covered with frozen snow the other with verdant trees.

In sentences 1 and 2 above incomplete parts have been set off by the period as if they were complete sentences. The clause in (1) *where she remained all day*, and the participial phrase in (2) *wounded and bleeding from the battle*, do not, however, make complete sense. They look incomplete and they sound so, if you read them aloud.

In sentences (3) and (4), on the other hand, complete sentences have not been followed by a period. Two complete sentences in each one are run together as if they were one. The four sentences should be punctuated as follows:

(1) Then turning, she went to her room where she remained all day.
(2) Finally, after we had been waiting for hours, he staggered in, wounded and bleeding from battle.

(3) Every scout knows what rope is. In camp life and on hikes he will be called upon to use it again and again.

(4) Then they viewed the two mountain peaks. The one was covered with frozen snow, the other with verdant trees.

2. *The period is used after most abbreviations.*

p.m. Dr. Mrs. B.C. Mr. acct.

Each of the following is a complete word taken from another language, and should not be followed with a period.

per — by
pro — for
re — regarding
via — by way of

When the apostrophe is used to denote the omission of letters in an abbreviation, the period should not be used after it.

m'f'g B'klyn

3. *The period is usually used after numbers and letters when they point out divisions.* Note the period after 3 at the beginning of this rule.

When letters are used to refer to persons or for purpose of illustration, the period is not used after them.

Mr. B then entered.
Angle C is a right angle.

The period is preferably not used after Roman numerals within a piece of writing, or after titles.

4. *Periods are sometimes used in succession to indicate the omission of words or to indicate space to be filled in. So used they are called* leaders. In

(1) There have been many Ciceros . . . though but few of the name. *and many Caesars too,* is omitted.

(2) Name..... Age..... Date.....

5. *The period is used after whole numbers to set off decimals. It is preferable (and safer) to use the period after a whole number*

indicating a sum of money, as here: "We gave him $100. for the bond." This prevents the possible addition to the sum in case the matter is not closely set. But this rule is as yet by no means generally observed.

6. *When parenthetical matter constitutes a complete thought, and is accordingly commenced with a capital letter, the period is placed within the parentheses. When such matter does not constitute a complete thought, but is an addendum or elaboration, and is really a related part of the sentence into which it breaks, the period is placed without the parentheses.*

1. He arrived about six o'clock (five by daylight saving).

2. I cannot say why he lost his place. (We shall probably get the facts later.) The point now is, we must find another position for him.

Practice

Punctuate the following sentences, paying particular attention to the uses of the period:

(1) Business increases in direct proportion to the application brought to bear upon it, remember this when you make your start

(2) Don't stare the clock out of countenance, forget that there is such an instrument as a timepiece once you set your shoulder to the wheel of work

(3) If you don't like your job, Perhaps the fault is with you, jobs sometimes do not like people any better than people like jobs

(4) If your throat is parched and you cannot get water, Put a pebble in your mouth, this will start the saliva and quench the thirst

(5) The way in which the birds help mankind is marvelous. A band of nuthatches having worked all winter in a pear orchard, They rid the trees of a certain insect that had entirely destroyed the crop of the previous summer.

(6) The rules of our office are inspiring. Some because they help the one who follows them, And some because they help him to help others

(7) No young man should start a business career, Unless his mind is definitely made up that some day somewhere somehow he will

make of himself a just and considerate employer of labor on his own behalf in his own establishment.

(8) The Indians had a way of purifying water from a pond or swamp by digging a hole about one foot across and down about six inches from the water level a few feet from the pond. After it was filled with water they bailed it out quickly. Repeating the bailing process about three times after the third bailing. The hole would fill with filtered water

(9) We have not got rid of the idea that running water purifies itself; it is standing water which purifies itself. If anything does. For in stagnation there is much more chance for the disease germs to die out.

(10) Every business worker should keep a running notebook. we mean by this a notebook in which he keeps daily record of things learned about the business he is interested in, this would easily be made a sort of safe deposit vault in which the treasures of experience are stored.

SECTION FIFTY-SEVEN

The Comma (,)

Probably no mark of punctuation is more puzzling to young people than the comma. Certainly no other mark of punctuation can do so much toward indicating subtle turns in expression and toward making it clear and accurate. It is said that Thomas A. Edison once lost the patent to a valuable invention through the misplacement of a comma.

The following rules cover the uses of the comma for all constructions that are common to English composition. Short simple sentences do not require the comma. If you use too many commas, you will make your writing appear disconnected and incoherent; if you do not use enough, you will make your writing confused and obscure. Do not make the serious mistake of separating the subject of a sentence from the predicate, when the two stand closely together.

1. *The comma is used to separate the terms of a series having the same construction.*

or

The comma is used to mark off a series of words, phrases, or clauses when they are similar in construction and are not connected by conjunctions. When the conjunction is used between the last two in a series, a comma is preferably used before the conjunction. When a series of words, phrases, or clauses occurs in pairs, and especially in contrasted pairs, the comma is used to separate one pair from another provided there is no conjunction between them. The abbreviation etc. *should always be preceded by the comma.*

The rule refers to a series of words, phrases, or clauses in the same construction, a series of nouns or verbs used in the same way, a series of modifiers, all modifying the same word.

If, however, in a series of adjectives modifying the same noun, the last one stands in a closer relation to the noun than the others, it need not be preceded by the comma.

She is a beautiful, accomplished, wealthy young woman.

The word *young* in this sentence is so closely related to *woman* as to have something of noun value. It is therefore more than merely one in a series.

(1) He is a good man to see, a good man to hear, a good man to know.
(2) He went out quietly, took his horse, and slipped away unseen.
(3) A loud, shrill, echoing whistle was heard.
(4) John, Charles, and Harry have gone to war.
(5) He came, he saw, he conquered.

Note the uniformity of construction in these illustrations. In (1), the three parts separated by commas are all attribute complements. In (2), three predicates with their modifiers are set apart by commas. In (3), three adjectives modifying the same noun are separated by commas. In (4), nouns, all subjects of the same verb, are set off, and in (5), clauses of similar rank,

though semicolons, and even periods may be used — often are used — for separating the parts in (5).

Were conjunctions used in any or in all of these sentences to connect the similar parts, the comma would not be necessary. Thus, (3) would read as follows:

A loud and shrill and echoing whistle was heard.

Not, A loud, and shrill, and echoing whistle was heard.

In case the last two terms in a series are connected by a conjunction the comma is usually used before that conjunction, as in (4) above. The meaning of the sentence would be different were the comma omitted here

John, Charles, and Harry have gone to war.

means that all three have gone to war.

John, Charles and Harry have gone to war.

may be a statement made to John about the other two. However, in

He likes bread and butter, and strawberries.

the comma is not used after bread because *bread and butter* is a single term and implies unity. Bread and butter are not usually thought of as separate things. A comma is placed before *and strawberries* because strawberries are usually considered as different and separate from bread and butter. Note also the following:

Among the earliest colleges established in America were Yale, Franklin and Marshall, Trinity, William and Mary, and Harvard.

2. *The comma is used to set off dependent ideas in long phrases or clauses standing first in a sentence. These ideas may be expressed by means of prepositional or participial phrases, or adjective or adverbial clauses, or independent constructions.*

or

The comma is usually used to set off a long phrase or clause or

independent construction that precedes the main or principal construction in a sentence, especially when this preceding part is related to the whole subsequent statement rather than a single word.

This rule applies to the inverted order in sentences. Usually the use of inverted order requires that the part inverted be set off from the rest of the sentence by a comma, except in the case of short sentences. But if the parts of a long sentence are inverted, so that long unimportant clauses and phrases stand before the principal verb, they should be set off by the comma. The rule does not always apply, however, to a noun clause used as subject of a sentence and standing first in it. If such a clause is excessively long and involved, it may be set off by the comma. But it is usually not so separated, because the subject should not as a rule be separated from the predicate by a comma. Note the following illustrations:

(1) In the vast majority of the cases that come to our notice, we find this to be the case.

(2) While he was drinking, one of the horses broke away.

(3) Reaching the station barely in time to catch the train, we were obliged to go aboard without buying tickets.

(4) If a man is concerned about coming into his own, he must help others come into theirs.

(5) It is not by the acquisition of territory, but by the encouragement of industry and the spreading of virtuous principles, that prosperity is secured to a state.

The first sentence above would be clear without the comma, yet the sentence is probably made clearer by its use.

In (2) the meaning on first reading the sentence would be almost absurd if the comma were omitted. *One of the horses* is protected from possible misconstruction by the comma. Again in (3) the comma might be omitted, but its use clarifies the sentence somewhat.

In (4) the comma is used after *own* not only because it sets off the inverted independent clause, but also because we are accus-

tomed to looking for nouns after adjectives. There is none after *own*. The comma therefore serves a twofold purpose.

In (5) *that prosperity is secured to the state* contains the main idea in the sentence. This is the conclusion toward which the preceding parts of the sentence build. The order of ideas is therefore inverted.

But this rule does not mean that the comma may not be used for clearness or emphasis to separate clauses and phrases where the order is not inverted, though this is less customary; as

I am not going, because it looks like rain.
We liked him, and trusted him absolutely.

3. *The comma is used to set off words, phrases, or clauses that interrupt the principal thought in a sentence, or that are used appositively or parenthetically. This means that appositive or explanatory matter, matter that elaborates, or matter that is independent by direct address should, as a rule, be separated from other parts of a sentence by the comma, in order that relationships may be made clear.*

The comma should mark off words inserted between subject and predicate or between predicate and complement. A comma should set off absolute or explanatory phrases and clauses inserted in a sentence. Such words as *however*, *moreover*, *namely*, *consequently*, *again*, *too*, *also*, and such phrases as *for instance*, *in truth*, *as it were*, *so to speak* are usually, under this rule, set off by the comma. Nouns in apposition and nouns, interjections, or phrases that are used in direct address, are likewise set off by the comma under this rule.

A caution is necessary in the operation of the rule. If a short explanatory phrase or clause connects easily and naturally with the rest of the sentence, it need not be separated from it by a comma. Commas are not required in this sentence, for instance,

His manners were affable and for the most part pleasing.

But commas should be used in this sentence,

The invention of printing, as well as every other important invention, has wrought great changes in the world.

Note the following illustrations and test each one by the foregoing explanation:

(1) We shall make the voyage, I fancy, in the autumn.
(2) Joe Blank, the boy who took first honors, is my cousin.
(3) They say, however, that his eyes are badly affected.
(4) I believe, sir, that I have met you before.
(5) It pays in the long run to be studious.
(6) "No," said he, "it cannot be done."
(7) He thinks that, whatever the consequences may be, we had better sell the house.
(8) He is from every point of view a successful man.
(9) That his writing has improved is evident from this letter.
(10) Music, along with all the other arts, requires wealth and leisure for its fullest cultivation.

The comma is generally used in this connection to set off the appositive phrase of location.

James R. Smith, of Detroit, addressed our club.

But when the appositive thus used has become a part of the name itself, it is not set off by the comma.

Richard the Lionhearted.	Philip of Macedonia.
Athelstane the Unready.	John of Anjou.

4. *The comma is used to set off relative clauses that are not restrictive.*

or

The comma is used to set off relative clauses that merely add to the thought without limiting or defining it, and that are thus not strictly necessary to the sentence.

A nonrestrictive clause is one that is not closely connected with the sentence in which it occurs. It is an added idea not strictly necessary to the principal idea in the sentence. Explan-

atory clauses, such as those discussed above under rule 3, are nonrestrictive clauses. A restrictive clause is one that is closely connected with the principal idea in the sentence. It points out or defines. Its omission would take something away from the sentence that is needed for a complete understanding of it. Since, therefore, a restrictive clause is an important part of the sentence in which it occurs, it should not be set apart from it by commas.

The following are examples of restrictive clauses:

(1) The one *who gets most votes* should have the prize.
(2) He knows a man *who will address us.*
(3) The building *that he occupies* is five blocks west.

Each of these italicized clauses, it can easily be seen, is a pointing-out or distinguishing clause. It defines and belongs to a word in the sentence. Omit it, and the sentence in each case fails to convey the idea intended.

The following are examples of nonrestrictive clauses:

(1) Mary, *who got most votes in the contest*, won the prize.
(2) Senator Thomas, *who is a friend of one of our teachers*, will address us.
(3) He occupies the Catlin building, *which is five blocks west.*

These italicized clauses, on the other hand, may all be omitted, and a clear and definite statement will still remain. They merely contain added information and are in no wise essential to the main idea expressed. They are explanatory and parenthetical and are thus set off by the comma.

5. *The comma is used to separate a dependent from an independent clause or to separate two independent clauses when either of them is extremely long, or when one stands in sharp contrast with the other.*

or

The comma is usually used to separate the clauses of a complex or a compound sentence, or to separate dependent from independent

clauses, when such clauses are extremely long or when they stand in sharp contrast or opposition in meaning.

The comma is frequently used under this rule before the conjunctions *but, because, if, for, nor, as,* or any other that denotes a change or turn in meaning. Study the working of this rule in the following:

(1) These badges are intended to stimulate the scout's interest in the life about him, and they are given out for general knowledge and for special alertness in the field.

(2) There is a man who always has been and who always will be successful in business, for he puts his whole heart and soul into it.

(3) He has an excellent record in his school work, but I fear report cards will never make a man of him.

(4) Here, boys and girls enjoy the freedom of the whole building all the time, but there, they have the privilege of its use only at certain hours during the day.

(5) Success is attained by a student, neither because he makes a bookworm of himself nor because he is popular with all, but because he is able to do at least fairly well in all of his school studies and activities.

In (1) the clauses are separated by the comma only because each is extremely long. The meaning is clear without the comma, but the reading of the sentence is a bit burdensome without it. In (2) the second clause explains the first. In (3) the comma marks the change from one idea to another contrasted with it.

Number (4) is important: When the contrast between clauses is indicated by means of certain sign words or phrases such as, *here* and *there, now* and *then, on the one hand* and *on the other*, such sign words and phrases may be followed by a comma. (Rule 3 applies in part also here.)

Number (5) is also worthy of particular attention: A negative clause introduced by way of contrast or apposition is set off by commas. If (5) were written in such a way as to remove the negative clause, then only one comma would be required,

namely, the comma that indicates contrast. Such a revision would read as follows:

Success is not attained by a student because he makes a bookworm of himself or wins popularity with all, but because he is able to do at least fairly well in all his school studies and activities.

In other words, the comma is frequently used before an antithetical clause that is long or involved in construction. The word *not* usually indicates such a clause.

He studies hard, not because he is eager to get high marks, but because he has a genuine desire to know something.

When, however, the antithesis is indicated by *rather*, the comma is not necessary unless it will clarify the meaning.

He studies for knowledge rather than for marks.

6. *The comma is used to denote the omission of a word or a phrase.*

In *To err is human; to forgive, divine*, the comma after *forgive* denotes the omission of the word *is*.

It is to denote omissions that the comma is used in the headings and addresses of letters. In

139 West 45 Street, New York City.

the comma really denotes the omission of the word *in*. Similarly, in

November 25, 1930.

the comma denotes the omission of *in* or *during*.

7. *The comma is usually used after the following and similar words and phrases when they introduce a sentence and refer, not to any particular word, but to the whole sentence:* first, second, third (and so forth), no, now, why, well, finally, again, further, yes, consequently, in fine, on the whole,

or

The comma is used to set off words and phrases that merely introduce or that refer to the meaning of a whole sentence that follows.

The following sentences illustrate the rule:

(1) Yes, I believe so.
(2) Why, this is outrageous.
(3) Furthermore, the matter is not settled.
(4) Well, do as you please.
(5) In the main, this article is correct.

These words are seldom used parenthetically. The words *too*, *also*, *therefore*, *perhaps* sometimes are, and when so used should be set off by the comma.

(1) John, too, is going.
(2) I take it, therefore, that you understand.
(3) You will find it, perhaps, in the filing cabinet.

But note that care must be exercised in punctuating these words. If they do not interfere with or interrupt the general flow of the sentence, or if they are used in an adverbial sense, they are not set off by the comma. No comma is needed in the following sentences:

(1) The same thing happened today also.
(2) Perhaps he is ill.
(3) Time is saved, and money too.

8. *The comma is used to prevent misunderstanding in certain constructions.*

or

The comma is used to separate words, phrases, and clauses that would otherwise run together and convey vague or absurd meanings. (See also rule 2, page 512.)

(1) Industry gains respect, and riches too.
(2) He ran as fast as he could, for the train was to leave in a minute.
(3) Mary dressed, as her mother requested.

In (1) the comma after *respect* makes it clear that *riches* is not the object of *gains*. In (2) the comma separates the clauses; otherwise *for* would seem at first to be a preposition. In (3) the comma prevents our understanding that Mary dressed like her

mother. In other words, the comma is necessary in all these examples in order to prevent misunderstanding of the construction.

9. *The comma is used to separate a brief informal quotation from the rest of the sentence.* (See rule 3, page 514; also rule 1 under the colon, page 528.)

or

The comma is used to set off direct quotations. If a continuous quotation is broken by the insertion of such expressions as he said *or* I replied, *these expressions are usually both preceded and followed by the comma. In some cases, however, the meaning of the quoted matter may require the use of the semicolon in one or both of these positions.*

This rule applies to direct quotations such as the following:

(1) He said, "I am going away tomorrow."
(2) "I have never been there," he replied.
(3) "I think," said he, "that we had better let the matter drop."

Observe these three cautions in following the rule: When quotation marks are used to set off a title, the comma is not used.

(1) I like "Henry Esmond."
(2) "Ivanhoe" is an excellent novel.

But the quotation marks are preferably not used for this purpose (see page 538).

There should be no comma after *like* in (1) or before *is* in (2). The better usage, however, requires that titles be italicized (underlined in copy) rather than set off by quotation marks.

Indirect quotations are not set off by the comma unless the quotation is extremely long or unless it is compound. Usage varies in this ruling, however.

(1) He said that he was going away.
(2) He replied that he had never been there.
(3) He said that he was thoroughly tired of the whole affair and that he thought we had better let the matter drop.

Some books rule that the comma must be used before an indirect quotation when *that* is omitted, as in

He said, he was going away.

But here also the better usage seems to be to omit it in short sentences and to use it in long ones.

10. *The comma is used to facilitate and clarify the reading of numbers and of personal and place names that are written successively but that have different meaning or signification. It is similarly used for clearness in the writing of numerical terms having more than four digits, either in tabulations or in straight matter.*

8,241,118.	Tacoma, Washington
80,114.	James Brown, Esquire
100,112,067.	May 5, 1945

PRACTICE

Rule 1 deals with words, phrases, and clauses in a series.

Rules 2, 3, 4, 5 above all deal with the use of the comma in separating clauses.

Rule 2 — Inverted clauses and phrases.

Rule 3 — Absolute and parenthetical words, phrases, and clauses.

Rule 4 — Restrictive and nonrestrictive clauses.

Rule 5 — Long and contrasted clauses.

1. The following sentences depend upon comma rules 1, 2, 3, 4, 5 for the proper punctuation. Apply these rules to each one and punctuate it properly.

(1) There was a bugle call a rush to horse a scampering away and a diminishing echo.

(2) The New England poets are Longfellow Whittier Holmes Lowell Bryant and Emerson.

(3) Food clothing and shelter are due to every man.

(4) He thought he planned he worked he tore down he reconstructed and then — he failed.

(5) He could paint a house hang pictures repair blinds solder and repair gas fittings lay carpets and sharpen knives.

(6) He fought with spirit with courage and with might and main.
(7) The country is a good place to be born in a good place to live in and a good place to die in.
(8) Coming or going arriving or departing it is always the same.
(9) Work and wait work and wait and success will bless you soon or late.
(10) Tramp tramp tramp the boys are marching.
(11) Hoping that you will make it a point to come to see me immediately on your return to town I am yours faithfully Alice.
(12) Though he was wrinkled and worn by the sad experiences at the front she recognized him at once among hundreds of others.
(13) The young man who wins is the young man who drives straight ahead no matter what obstacles he has to overcome.
(14) The question is not how many hours do you study a day but how much have you learned at the end of it.
(15) You probably think that my story is colored with enthusiasm but I know it is the actual truth of the matter.
(16) James Brown who was last week promoted from assistant buyer to buyer is a man who never permits trivial happenings to annoy him.
(17) Yes I think you are right in general but I can cite many particular instances that will prove much for my side of the case.
(18) Alice Kane Mary's sister who has just come to us from the Franklin-Janes concern reached the highest position offered to women by that firm and her record makes it extremely likely that she will go to the top here much more rapidly than most other workers.
(19) He intends I fancy to return by way of Chicago so that he may visit his sister.
(20) Nowadays a man must have an automobile if he would be up to date in the olden days a horse and buggy were quite sufficient.

2. The following sentences all depend upon comma rules 6 (omissions), 7 (introductory words), 8 (misunderstanding), 9 (quotations), 10 (numbers and names) for the proper punctuation. Apply these rules to each one and punctuate it properly.

(1) 125 West 76 Street New York City.
(2) Courtesy inspires coöperation; harshness opposition.
(3) Afterward I thought it all over and felt better.

(4) I'm going too but perhaps you had better stay.
(5) She wore a blue satin gown trimmed with silver and a picture hat.
(6) "I do not know" he said "whether I shall go or not."
(7) First he gave him 29000 dollars; second a brand new automobile; third a beautiful house on the parkway.
(8) She went disguised, as her teacher wanted her to.
(9) John wore a black suit; Jim a brown one.
(10) He says that we shall therefore have to go by boat.
(11) I think therefore that you will be satisfied with the settlement.
(12) John has a new coat and Harry also.
(13) They think that it is too rainy to venture out.
(14) I have just been reading Ruskin's "The King of the Golden River."
(15) Why the very idea of such a thing.
(16) I think perhaps that you are mistaken.
(17) Boys like men may be courageous for the sake of principle.
(18) Boys like John are seldom known to fail.
(19) Besides this field for tillage there was also set aside pasture for the purpose.
(20) Besides this field for tillage was set aside for the purpose.
(21) Now, are our brows bound with victorious wreaths.
(22) Now it goes without saying that my case is hopeless.
(23) The truth is that he forgot all about it.
(24) James Howard, Esq., 91 Adams Street, Boston, Massachusetts.
(25) "They were all done and well done," said the onlooker.

SECTION FIFTY-EIGHT

The Semicolon (;)

Some of the rules for the use of the semicolon are difficult for the young writer to understand. Its most valuable use is in the long sentence. If you find your sentences becoming too long and complicated, recast them to make the use of semicolons unnecessary. When you glance at the punctuation on a page anywhere in any book you will be surprised to see how infrequently the semicolon is used. You will generally be safe, when in doubt regarding the use of the semicolon, if you remember that the

semicolon is a period made small or a comma made large. Some authorities claim that the semicolon is gradually falling out of use, and a comparative study of recent publications with those of twenty-five years ago justifies this conclusion. But properly used it is very helpful.

1. *The semicolon is generally used to precede such words and phrases as* namely, thus, that is, *when they introduce examples or illustrations. When, however, these terms occur in short sentences, and when the illustration so indicated is likewise brief, the comma may be used both before and after them.*

The comma is also frequently used in this construction, but the best usage requires the semicolon. Note the following:

(1) There are several kinds of activity indulged in by a scout; namely, masonry, marching, fence-building, painting, etc.

(2) A good knot must have three qualities; for example, rapidity with which it can be tied, ability to hold fast when tied, readiness with which it can be undone.

(3) Some verbs are most irregular in their parts; as *go, sing, begin.*

2. *The semicolon is used to separate the clauses in a compound or a complex sentence, provided they are not closely or immediately related, and provided they are not connected by conjunctions.*

Note the following:

(1) The common belief that a sentence ending with a preposition, is on this account incorrect, is a mistake; such sentences abound in good literature.

(2) He did not go to Chicago; he went to St. Louis.

(3) John excels in the classroom; Bill leads on the field; Sam shines in his father's workshop; Harry is an expert chauffeur; but not one of these fellows is what you would call an all-round chap.

In (1) the semicolon has something of the value of the subordinate conjunction, *for* or *since.* The rule applies to result clauses; that is, when an independent clause is followed by a

result clause, the two clauses are usually separated by the semicolon. The following illustrates further:

I saw no reason for giving up my seat; hence, I did not move.
He said that the hall was too crowded to admit any more; therefore, we were obliged to return home.

In (2) the conjunction could be used instead of the semicolon, but the relation between the two clauses is so remote that the semicolon is better than the comma or the conjunction.

In (3) the clauses are not closely related, and the semicolon is thus used to separate them.

Note that in separating a series of clauses by the semicolon, a comma may be used between the last two. As a rule the last clause in such a sentence stands in contrast to what has gone before, makes a summary, or states a result. Observe the following:

An American raised, sorted, and inspected the wool from which a large American flag was recently made; an Italian carded it; a Swede spun it; a German warped it; an Englishman dressed it; a Belgian wove it; an Albanian scoured it; a Turk dyed it; a Pole pressed it; a Frenchman supervised the entire manufacture of it; a Jew owned the mill in which it was manufactured, and an Irishman raised the flag-staff from which the flag today floats on the breeze, the emblem not only of the land of the free and the home of the brave, but of the great American melting pot as well.

3. *The semicolon is used to separate phrases and clauses that in themselves require the use of the comma. So used, the semicolon helps to obviate what is sometimes called the comma sentence, the sentence in which commas are used excessively.*

The use of too many commas in a sentence confuses the eye and consequently the mind of the reader. Observance of this rule helps a writer to avoid the "comma sentence."

As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him.

The comma could be used for the semicolons in this sentence were it not for the fact that they are already required to separate the dependent from the independent clause in each clause group. The mere sight of so many commas in a sentence would bewilder the reader. The semicolon as here used is little more than a convenient double comma.

4. *The semicolon is used to separate the members of a series of phrases or clauses that are not closely connected in thought, and that all depend upon some word, phrase, or clause more or less remotely placed.*

The comma or the comma and the dash usually follows the last phrase or clause in the series.

When at last he had arrived with his luggage; when all of the party had eventually returned from the station; when the whole family had been properly and completely accounted for — we went in to dinner.

As in the case of rule 3, the comma may be used to separate the clauses in such a series, but the relation of all the sentence parts is better indicated by the use of the semicolon.

5. *The semicolon is used to separate words, phrases, and clauses that would otherwise run together and convey vague and absurd meanings.*

In the following sentence, for instance, *world* would be taken on first reading as the object of *have* were it not for the semicolon:

If I were a millionaire I would have horses, motors, yachts, palaces, and estates; and the whole world should minister to my pleasure.

6. *The semicolon is used to separate the members of a series when commas are also required to indicate subdivisions.*

The nicknames are as follows: for John, Jack; for James, Jim; for Henry, Hal; for Ferdinand, Ferdy.

Practice

Account for the use of the semicolon as you find it on any one page in this book.

Punctuate the following sentences, paying particular attention to the required uses of the semicolon.

(1) Our employees' club is an organization for the promotion of social life it is in no sense an organization for agitation or missionary purposes.

(2) The articles that indicate either membership or rank in our club are for sale only to members that is to say our pin our badge and our ring may be bought by no one outside the club.

(3) Whether you are in earnest I know not whether your friends take you seriously I cannot tell whether you are responsible for your acts I shall make no effort to discover but so much is certain I shall never trust you again.

(4) Cassius well knew what would be the effect of an attack on the forces of Mark Antony and Octavius Caesar yet he had agreed that on the following day the attack should be made at Philippi.

(5) If you had been with me at the office this morning you could have heard gems of wisdom and humor and wit and poetry and you would have had your fill of employee garrulity and repartee.

(6) Whatever you may do when the time comes wherever you may go with whomever you may associate in however many ways you again disgrace yourself have the courtesy at least to pay me the respect you owe me.

(7) I cannot understand why he came I do not see why he remains consequently I am at a loss to conceive why I should go out of my way to be civil to him.

(8) Go where you please stay as long as you please get what you please only please leave me alone.

(9) When the king of the country was young he was constantly at war with his neighbors when old age overcame him and his warlike spirits had died he was greatly concerned because his warlike neighbors would not let him live in peace and quiet.

(10) On a certain day he went to look at his palace and the woman riding ahead who was the first to enter the gate turned and hailed him as the new king of a new country.

SECTION FIFTY-NINE

THE COLON (:)

1. *The colon is used before long or formal quotations.* (See rule 9 under Comma, page 520.)

(1) Next the senator from Montana stood and in deliberate tones spoke as follows: "Mr. Speaker, I should like," etc.

(2) "I can give you," said she, "the very words of the poet. He said: 'Who gives himself with his alms feeds three — himself, his hungering neighbor, and me.'"

The comma, followed by the dash, is sometimes used in place of the colon in such constructions, but the colon alone has the preference.

2. *The colon is used after the salutation in business letters.* So used, it is preferably not followed by a dash.

3. *The colon is used before an enumeration, or before a statement that concludes or explains a previous one.*

It is usually used after the word *follow*, *follows*, or *following* in preference to the dash or the comma and the dash.

The colon takes the place of an implied *namely*, *as follows*, or any other term that may be used to introduce a series of statements or specifications.

Here again the comma and the dash are sometimes used. Note also that if *as*, *namely*, *for example*, or some similar expression were used in the following sentences, the semicolon or the comma would be used. (See rule 1 under semicolon, page 524.)

(1) Nouns are divided into two general classes: common and proper.

(2) Most countries have a national flower: France the lily, England the rose, etc.

(3) The work of the school went on uninterruptedly in the absence of the principal: This fact accounts for his good humor on his return.

Note that the word following the colon in the last illustration is capitalized. The better usage is to capitalize the word immediately following the colon in all cases where the matter

that follows is a complete sentence. This is illustrated in the statement of questions for debate.

Resolved: That a daylight saving amendment should be added to the Federal Constitution.

4. *The colon is used to separate the members of a compound or a compound-complex sentence from a final clause when that final clause denotes a sudden change of thought, makes a climactical conclusion of what has gone before, or abruptly elaborates a previous statement.*

As the comma sentence is avoided by use of the semicolon (see rule 3 under Semicolon, page 525), so the excessive use of the semicolon may sometimes be avoided by observing this rule. Note the following:

(1) I am too tired to go; I have been working hard all day; I really must rest: we must wait till another day when I have not been so busy.

(2) Take it if you choose; throw it away; destroy it: you will at least have the satisfaction of catering to your impulse.

5. *The colon is frequently used between figures indicating different kinds of time, and between different kinds of place and other names.*

We dined at 7:30.
New York: The Macmillan Company.
Mark 4: 3–6.

Practice

Punctuate the following sentences with special attention to the five rules for the colon explained above:

(1) He concluded his speech with the following appropriate quotation from Shakspere how far that little candle throws its beams so shines a good deed in a naughty world.

(2) The following articles can be made and sold to advantage for the fair sofa pillows needlework candy blouses sweaters.

(3) My employer says that I am doing the work extremely well in Thompson's absence this is why Thompson has been told to take another week off.

(4) He is extremely able he plays well he sings well he writes well you really must meet him.

(5) Do your best or do your worst do much or do little care a lot about things or care nothing at all the world will brand you later on according to the attitude you take toward it.

(6) However indifferent he may be about his marks in algebra this is certain he leads his class in English.

(7) Compositions are due as follows January 10 January 22 February 3 and February 17.

(8) Winter recreations are by no means scarce in good old Canada skating sliding tobogganing snow shoeing winter cooking sleighing curling sugaring off and feeding winter birds.

(9) Each repeated the desire
Vowed our strength and power to give
Work and Health and Love forever.

(10) Baron Rothschild's Rules of Business were as follows carefully examine every detail of your business be prompt in everything take time to consider but decide positively dare to go forward bear trouble patiently be brave in the struggle of life maintain your integrity as a sacred thing never tell business lies make no useless acquaintances never appear something more than you are pay your debts promptly shun strong liquor employ your time well do not reckon upon chance be polite to everybody never be discouraged then work hard and you will be certain to succeed.

SECTION SIXTY

The Interrogation Point (?)

1. *The interrogation point is used after every expression asking a direct question.*

It may be interesting to note that the interrogation mark probably originated from placing the first letter of the Latin word for question, *quaestio*, over the last letter of that word, thus $\frac{q}{o}$.

(1) Where are you going?
(2) What is her name?
(3) She asked, "What time is it?"

Do not make the mistake of using the interrogation mark after an indirect question.

She asked what time it was.

Commands expressed in interrogative form are not followed by the interrogation point, according to some usage; but more careful writers use it where the form is that of a question.

Will you please fill in this blank at your convenience?

2. *The interrogation point is sometimes used in parentheses to indicate doubt.*

Lowell was born in Boston (?) in 1819.

3. *The interrogation point may be used after every part of a question in a long and abbreviated or condensed interrogative expression.*

Note that in such case it is not followed by a capital letter. The parts of a long question may instead be separated by a comma or a semicolon, and the interrogation point placed at the end only. The better usage, however, is as follows:

What is the location of Honolulu? its climate? its chief industries? its population? its distance from San Francisco?

The Exclamation Point (!)

1. *The exclamation point is used after interjections, and after all words, phrases, and sentences that express strong feeling.*

Remember that the exclamation point is no respecter of moods and emotions. It is used after expressions of joy, sorrow, surprise, fear, grief, sarcasm, and so forth. The mark originated, however, in the Latin word for joy, *Io*, written one letter above the other, thus $\frac{I}{o}$.

(1) What a shame!
(2) Alas! Alas!
(3) Behold!

(4) O, that this too, too solid flesh would melt,
Thaw, and resolve itself into a dew!
(5) Oh! how you startled me!
(6) "Heaven forbid!" he exclaimed.
(7) Oh! I am spoiled, undone by villains.

Care must be taken to use the exclamation point after only those words and phrases that denote strong feeling. The first few words of an expression may be exclamatory while the remainder of it may be declarative or imperative or interrogative. In (6) above it is easy to see that the exclamation point does not belong after *exclaimed.* But observe (2) in which two exclamation points are used and (7) in which only one is used.

Do not confuse *O* and *oh.* *O* is a sign of address or wish, or it may be nothing more than a meaningless opening to a sentence. *Oh,* on the contrary, is an expression of feeling, of pain or joy or surprise.

Use *O* in absolute constructions, with nouns independent by address. Do not place an exclamation point after it, though you may often be required to place the exclamation point after expressions in which it occurs. (See page 546.)

Use *oh* to express emotion and as a rule place the exclamation point directly after it, or after the expression to which it belongs. To illustrate:

(1) But she is in her grave, and oh!
The difference to me.
(2) How amiable thou art, O Virtue!
(3) O for the voice of that wild horn!

2. *The exclamation point is sometimes used in parentheses within a sentence to express feeling, astonishment, or sarcasm:*

Last year his income amounted to ninety thousand dollars (!) and still he wasn't satisfied.

The Dash (—)

1. *The dash is used to denote a sudden change or interruption in thought.*

(1) Then Mary entered — you can imagine the rest.
(2) Strawberries, raspberries, blackberries — the very words make my mouth water.

2. *The dash may be used in combination with the comma or the colon to precede an example or illustration or enumeration, or a long quotation.* So used, it means *more to follow.* This is its meaning as used with either the comma or the colon after the salutation in a letter. It is better, however, never to use two marks of punctuation in combination. In the following example the colon would also be correct:

These cities are in western Europe — Paris, Brussels, Lisbon.

3. *Dashes are sometimes used in pairs to set off explanatory matter or matter that is added as an afterthought.*

Commas and parentheses are similarly used, and the better usage in punctuation dictates that dashes be used sparingly for this purpose. But they are so used in much good literature.

(1) We were seated — the doctor and I — with our backs to the wall.
(2) Do you publish a list — an authorized list — of books for boys?

4. *The dash is used in names, phrases, and numbers to indicate respectively the omission of letters, words, or figures:*

H——ry
Rah, ——, ——!
19——.

The Parentheses ( )

1. *The parentheses are used to inclose figures or letters that mark off divisions in a piece of writing,* as (1), (a).

2. *The parentheses are used to inclose matter that is usually explanatory and that does not belong to the sentence proper.*

3 3 9 . 5 3 4 /

Brackets are used for almost the same purpose as parentheses, only the matter inclosed in brackets is usually more remote from the meaning of the sentence than that inclosed in parentheses. The newspaper makes use of brackets for such insertions, as,

[Applause] [Cheers] [Disorder] [At this point the lights went out]

The following is a good illustration of the use of parentheses:

> 'Tis clear as the moon (by the argument drawn
> From Design) that the world should retire at dawn.

Much confusion exists in regard to the placement of final punctuation when parentheses are used. The rule is this: When matter inclosed in parentheses makes an independent sentence and has no close grammatical connection with what precedes or follows, punctuation marks are placed inside the parentheses. When the matter inclosed belongs to the preceding sentence, the punctuation is placed outside. Examine the following:

(1) Bodies that are heavier than water sink; those that are lighter remain on its surface. (This rule has no exception.)

(2) You will not forget how to spell sepArate if you make a wedge of the middle *a* (as is done here, for instance).

The Apostrophe (')

1. *The apostrophe is used to denote the omission of letters in a word.*

He's for He is	I'm for I am	It's for It is
You're for You are	Isn't for Is not	Who's for Who is
Won't for Will not	They're for They are	'Tis for It is

2. *The apostrophe is used to indicate the plural of letters, figures, and signs.*

(1) Dot your i's and cross your t's,
Close your o's and open your e's.

(2) There are three 4's and four 3's on this page.

(3) His 7's and his !'s look alike.

3. *The apostrophe is used in forming the possessive case of nouns.*

Do not forget, however, that the possessive of pronouns is *not* formed by the apostrophe. Do not write *it's* for the possessive of *it*. Do not write *who's* for *whose*.

Practice

Punctuate each of the following sentences correctly and give reasons for every mark of punctuation used. Pay special attention to the use of interrogative and exclamatory points, dashes, parentheses, and apostrophes.

(1) Whose dog is that where did you find him what are you going to do with him.
(2) O I don't know I may go its hard to tell yet.
(3) O God be merciful to me a fool.
(4) Begin every sentence with a capital letter observe this sentence for instance.
(5) It isn't wise to omit dots from your is especially in business letters.
(6) Place your .s clearly at the end of declarative sentences.
(7) You studying why the shock almost overcomes me.
(8) Ill go no I wont either Im too tired.
(9) I like the mountains of the west the Rockies and the Sierra Nevadas.
(10) "I believe" he continued "that America is right prolonged applause and that all of us are right who stand with her cheers tis sweet to say with Scott 'Lives there the man with soul so dead who never to himself hath said this is my own my native land'" Cheers and calls from all parts of the house.

SECTION SIXTY-ONE

Quotation Marks (" ")

There are two ways of expressing the language of others. One is called *direct quotation* or *discourse*. It is the statement of the exact words used by a speaker or writer. The other is *indirect quotation* or *discourse*, or the restatement of the words of a speaker or writer in your own language. When the exact words of another

are quoted (direct discourse) they must be set off by quotation marks. When the ideas of another are expressed in different words (indirect discourse) quotation marks are not used. It will be seen at once how essential the correct use of quotation marks is, especially in writing conversational stories. It is said that people err more in the use of quotation marks than in the use of any other punctuation. Study the following rules and cautions. Study, also, the use of quotation marks in some conversational story or poem.

1. *Double quotation marks are used to mark off a direct quotation.*

(1) She said to him, "Please send me the book by express."

(2) "I think," said he, "that I shall play golf this morning."

(3) He answered, "You have not done as you were told. Proceed at once or take the consequences."

Note in (2) that, when a quotation is broken for the insertion of a parenthetical expression, the quotation marks must be concluded and renewed, so that the direct language of the speaker may be marked off. Note also that the word *that* is not capitalized, for it is continuous with the first part of the quotation. *Please*, however, in (1) is capitalized because it begins the quotation. The first word of each of the various sections of a quotation is not capitalized unless it is a proper noun or the pronoun *I*, or unless it starts a new sentence in the quotation. If quotation is made from the middle of a sentence or from an uncapitalized part of prose or poetry, it should not start with a capital. The part not quoted may be indicated by a space or by dots, thus —

"... his crime's a fouler one —
God made the old man poor."

Note in (3) that the quotation consists of more than one sentence. Quotation marks are not placed before and after each sentence, however, for the sentences are spoken consecutively by one person.

If consecutive quoted matter runs to several paragraphs in length quotation marks are placed before each paragraph but *after the last paragraph* only.

Do not make the mistake of using quotation marks with indirect discourse. *He said "that he was going to play golf"* is wrong, for the words placed in quotation marks are not the direct words of the speaker. The discourse here is indirect and no quotation marks are necessary. One of the following words is frequently used at the beginning of an indirect statement: *that, where, when, why, which, who, how, whether.* You may oftentimes be guided in telling direct from indirect discourse by observing the use of these words in a sentence.

(1) He said, "I am ready." (Direct)
(2) He said that he was ready. (Indirect)
(3) He asked, "Will you go?" (Direct)
(4) He asked whether I would go. (Indirect)

However, in *She asked him to send the book by express* there is no such distinguishing word. The best test, therefore, is to try to use the quoted matter yourself and see whether it stands as you yourself would say it if you were holding conversation with another. Or, better perhaps, try to express in more than one way a sentence containing this construction. You will easily be able to tell which of the forms is the direct and which the indirect; a change of tense will be required as a rule and also a change of person.

2. *Single quotation marks are used to mark off a quotation within a quotation.*

"Can you tell me," she asked, "who said: 'Give me liberty or give me death'?"

Quoting within a quotation is often a very awkward process of expression. It should be avoided if possible. In cases where it cannot be avoided, however, care must be exercised to keep

the quotation marks clearly paired. There must be no incomplete quotation. Note in the above example that the double quotation marks inclose all that she said; the single ones, the words that she quoted, thus:

" ' ' "

In quoting further within a quotation the marks are alternated, thus:

" ' " " ' "

The colon is used before a long formal quotation. (See rule 1 under the Colon, page 528.)

The comma is used before a short, informal quotation. (See rule 9 under the Comma, page 520.)

The comma is more frequently used than the colon in reproducing conversation. The colon is more frequently used than the comman in quoting from prose or poetry. Never use the semicolon for the comma or the colon in this connection.

3. *Quotation marks are sometimes used to indicate titles or to call special attention to words or word groups.*

(1) "News" is singular number.

(2) I have just finished Lewis Carroll's "Through a Looking Glass."

Italics or small capitals are preferably used, however, for the same purpose. It is better to use them if, on a page containing much conversation, titles and special words are to be pointed out, for an excessive use of quotation marks makes a page difficult to read. In modern practice, type-face variations are being increasingly used for the sake of minimizing the use of punctuation marks. This is especially commendable where quotation marks are the issue. It is better to use them only for the purpose of indicating quoted matter. Italics are indicated in writing by underscoring.

At least fifteen of Shakspere's thirty-seven plays — including The Merchant of Venice, King John, Henry V, Romeo and Juliet, Julius Caesar, and King Lear — are more or less directly based upon earlier plays.

In compliance with the conventions of printing, the period and the comma always belong within the quotation marks, as:

"She cannot go," said her mother.

But the colon, the semicolon, the exclamation point, and the interrogation point must be placed within or without the quotation marks according as they belong or do not belong to the quoted matter. Observe this rule closely in the following:

(1) What is meant by "taxation without representation"?

(2) He asked, "What is the meaning of *taxation without representation?*"

Or (3) He asked, "What is the meaning of 'taxation without representation'?"

(4) "God prevent!" she wailed.

(5) I saw the following under "Help Wanted":

(6) O that bothersome "each"!

Note that in (1), (3), (5), (6) italics might have been used.

If, however, the title of the novel is the same as the name of a character in it, quotation marks may be used for the one and italics for the other; or the title only may be marked off by one device or the other and the name of the character may be written uniformly with the other matter:

(1) *Ivanhoe* is one of the principal characters in Scott's "Ivanhoe." Or, better, (2) Ivanhoe is one of the principal characters in Scott's *Ivanhoe*.

PRACTICE

1. Convert the following indirect statements into direct discourse:
   (1) She asked me where I was going.
   (2) They inquired what I was doing.
   (3) He asked me how my father was.
   (4) He said that they were all well.
   (5) He replied that I was wrong.
   (6) The Good Book says that you must love your neighbors.
   (7) The teacher advises us to read over everything we write before handing it in.
   (8) We are commanded to be kind.
   (9) They thought that the end had come.
   (10) We exclaimed that we thought the situation disgraceful.

2. Convert the following direct statements into indirect discourse. Note that direct exclamatory sentences are difficult of conversion and that they lose much by it.

(1) "Come quick," she called, "and see the parade."
(2) "Know thyself," said Chilo.
(3) "When shall we three meet again?" asked one witch of another.
(4) "Oh!" said she, "there's a snake."
(5) "Thou shalt not kill."
(6) "Love truth but pardon error," said Voltaire.
(7) "Spare the rod and spoil the child," says an old maxim.
(8) "What shall I do?" she asked.
(9) "Do? Why, run with all your might," quickly answered her little brother.
(10) Says the proverb, "Train up a child in the way he should go, and when he is old he will not depart from it."

3. Punctuate the following sentences correctly, giving reasons for points used:

(1) Schiller asked should not the ruler have regard for the voice of the people
(2) What do you understand by to him that hath shall be given and from him that hath not shall be taken even the little that he seemeth to have
(3) He asked what is the meaning of the words might and main
(4) Please arrange to be present she writes if you cannot let me know
(5) Why all this trouble queried John as he trudged along I am sick and tired of it

SECTION SIXTY-TWO

The Hyphen (-) and the Capital

There is a growing tendency among newspaper and publishing offices, and the printing trades in general, to use the hyphen more and more sparingly. If error must be made in regard to its use, the error of omission is less culpable than the error of overhyphenation. There is much confusion as to exact rule. The dictionaries themselves are by no means in agreement

regarding the hyphen. But you should consult authority whenever you are in doubt about it. Above all, think about any given case that puzzles you and decide it logically on its merits. If this were done more frequently, we should have far less haphazardness in the placement and the misplacement of the hyphen. The following general cautions may prove helpful. But remember, there are exceptions to all of them.

1. *Hyphenate as little as possible.* When in doubt, do not hyphenate.

2. *Hyphenate the parts of a compound word.*

son-in-law daughter-in-law attorney-general

3. *Hyphenate for the purpose of dividing words into syllables.* Divide words at the ends of lines as little as possible. Never divide a word of one syllable at the end of a line. Rarely divide a word of two syllables. It is better never to divide words between pages. It is better never to divide words at the ends of two or more consecutive lines. Never divide signs, dates, abbreviations, figures, proper names, addresses, or references between lines. It is best never to divide hyphenated words between lines. Words that are hyphenated between lines should be divided as nearly as possible in the middle. The dictionary hyphenation should be the guide for syllabic hyphenation, but a word should never be divided between lines by a syllable that indicates gender or number or any other inflected part, as, *czar-ina*, *church-es*.

4. *Hyphenate two or more words or parts of words when you link them together for the purpose of indicating some unusual idea or meaning, or when you wish to form an unusual adjective combination to modify a single noun.* Caution must be exercised in the hyphenation of adjectives with adverbs. In *highly qualified student*, *highly* should not be hyphenated with *qualified*, for it is an adverb modifying *qualified*.

5. *The hyphen is sometimes used to separate two adjacent vowels in a word when those vowels are pronounced as two distinct*

syllables. The diaeresis may, however, be placed over the latter vowel in such combinations to indicate the separation: *co-operation*, *coöperation*. But both the hyphen and the diaeresis are falling out of use, except in those cases where the prefix is used to denote an opposite or unusual meaning of the word root; *preëminent*, *readjustment*, *react*, *re-act*. The hyphen is always retained between a prefix and a word, whether or not the latter begins with a vowel, when the combination gives a new or different meaning to the word thus formed: *re-collect*, to collect again; *recollect*, to call to memory. *Re-cover*, to cover again; *recover*, to become well.

6. *Schoolhouse* and *schoolroom* are single words. But note the distinction between a *high schoolhouse* and a *high-school house;* between *school teacher* and *high-school teacher*. Note again, that a *greenhouse* is a building in which plants are kept, but a *green house* is a house that is painted green.

7. *The following are single words and should not therefore be hyphenated, though they frequently are:*

anybody	however	somebody
anywhere	moreover	somewhere
everybody	nevertheless	therefore
everything	nobody	today
furthermore	nowhere	tomorrow
goodbye	postcard	tonight

The following must be written as two words:

all right	at all	no one
any one	every one	some one

8. *When* rate, hand, maker, dealer, god, elect, store *are used as suffixes they are usually hyphenated.*

book-dealer	first-rate
cabinet-maker	president-elect
drug-store (but grocery store)	second-hand
	sun-god

9. *The following are usually combined without hyphen:*

boat	mill
book	room
house	shop
keeper	skin
like	work

as in

steamboat (but canal-boat)	windmill
handbook	storeroom (but sitting-room)
storehouse	workshop
storekeeper	sheepskin
homelike	housework

10. *When* score, fold, pence, penny, *are used as suffixes to words of one syllable they should not be hyphenated, but used with words of more than one syllable they should be.*

fourfold halfpence threescore twopenny

but

fifty-fold sixteen-pence twenty-score

11. *Points of the compass such as* northeast, southwest, *are not hyphenated. If, however, they are subdivided the modifier should be hyphenated.*

north-northwest south-southeast

12. *The suffixes* like, side, ache *are usually not hyphenated unless the compound formed by their use is unusual.*

bedside	earache	ladylike
childlike	fireside	seaside
colossus-like	headache	toothache

13. *The following prefixes need not be hyphenated (though they frequently are), unless they are used in such a way as to convey an unusual meaning, or unless they form unusual combinations.*

bi	in	semi
demi	inter	sub
extra	mid	tri
il	over	un
im	post	under

as in

biennial	inordinate	semicolon
demijohn	interstate	subway
extraordinary	midsummer	tricolor
illimitable	overestimate	unearth
impersonal	postscript	undergo

14. *The following used as prefixes are hyphenated as a rule:*

ex	brother	great	self
non	daughter	half	sister
pan	father	life	son
ultra	fellow	master	world
vice	foster	mother	

as in

ex-president	father-in-law	master-artist
pan-American	fellow-creature	mother-in-law
ultra-fashionable	foster-parent	self-interest
vice-consul	great-grandfather	sister-in-law
brother-in-law	half-sister	son-in-law
daughter-in-law	life-work	world-event

15. *The names of fractions used as nouns are usually not hyphenated, but used as adjectives they usually are.*

one half	one-fifth interest
seven eighths	one-half weight
two thirds	one-third power

16. *Numerals in combination are usually hyphenated, because they form one modifying adjective.*

forty-five books	one-sided argument
four-legged animal	one-story building

twenty-eight dollars

17. Half *and* quarter, *used as prefixes, are usually hyphenated.*

half-day	half-dozen	quarter-session

18. *Caution is necessary in the writing of compound words that have the sign of possession on the first member of the compound.*

bird's-eye view	death's-head	pigeon's-blood
crow's-foot	heart's-ease	rabbit's-foot
	jew's-harp	

19. *Let it be repeated that you should avoid forming hyphenated combinations in excess.* There is nothing to be gained by hyphenating

good morning	Sunday school	today
good night	goodbye	tomorrow
log cabin	standpoint	tonight

20. *On the other hand, a certain unity in modifiers may be preserved and a construction may be clarified by hyphenating a series of words not usually combined.*

well-planned affair never-to-be-forgotten event

There are two general uses of capitals. Those stated under 1, 2, and 3, below are easy and generally understood. But much more uncertainty exists in regard to the uses of capitals stated under the following rules. Good judgment must be exercised here; there can be no hard-and-fast ruling regarding many of the uses. Like so many other divisions of study in English this one of capitalization requires thought. Rules are, after all, but the accumulation of average usage. Moreover, different business houses and newspapers and printing establishments issue their own specific rules for capitalization and punctuation, which, though alike in most respects, are nevertheless different in certain ones. And here, as in the case of the hyphen, authors of textbooks are by no means agreed on some of the rules commonly accepted for capitalization. The rules below cover those given in most circulars and books that treat of the subject. It may be well to point out first of all three general cautions in the use of capitals.

When in doubt, do not capitalize.
Use capitals sparingly for purposes of emphasis.
Words are frequently capitalized according to the company they keep.

1. *Capitalize the first word of every sentence.*
2. *Capitalize the first word of every line of poetry.*

3. *Capitalize* O *and* I *whenever and wherever used.* The word *oh* used within a sentence may or may not be capitalized. The more common usage seems to be not to capitalize it. As a form of address use *O* without a comma or exclamation point after it. As an exclamation use *Oh* with a comma or an exclamation point after it. (See page 532.)

4. *Capitalize proper nouns.*

(1) The names of people. The French particles in proper names — *la, le, de, du* — are not capitalized when preceded by a Christian name. They should be capitalized when not so preceded: *Jean le Fevre*, the *La Farge paintings*. The German *von* should not be capitalized in proper names, but the Dutch *Van* should be, except in a few cases of personal preference for the small letter, as, *Henry van Dyke*. The abbreviations *jr.* and *sr.* after proper names may or may not be capitalized. It is well to observe the common usage in all doubtful cases and be guided by it. Note the following:

Harry la Salle	Mrs. De Veau
James Brown, jr.	Vanderbilt
James Brown, Jr.	Vanderlip
Jay von der Smith	Vandergoltz

(2) The names of particular classes of people — religious, political, social, racial, tribal.

Dissenter	Roundhead
Hottentot	Separatist
Nonconformist	Shaker

(3) The names of places — villages, cities, countries, streets, buildings, geographical divisions.

Atlantic Ocean	Dead Sea
Brick Church	Denver
Chestnut Street	Drexel Building

Fifth Avenue	Old World
Fulton Opera House	Pike's Peak
Hudson Bay	Southern Boulevard
Hudson Theater	Staten Island
Hulmeville	Strait of Gibraltar
Lincoln Park	Texas
Madison Square	Walla Walla

But do not capitalize *library*, *courthouse*, *building*, *post office*, *church*, and other similar words when used without the place name before them.

When two parts of a name are connected by the preposition *of* or are hyphenated with *on* or *by*, both (or more) principal parts should be capitalized.

State of Illinois (in official documents)
City of New York (in official documents)
Avon-by-the-Sea
Stratford-on-Avon
Bradley-Burton-on-Tyne

When the common noun is modified by more than one proper noun, however, or when it is preceded by *the* and has descriptive value only, it is usually not capitalized. There is much disagreement with this rule, however, in common usage.

Chestnut and Market streets
Fifth and Sixth avenues
The city of Chicago is a great railway center.
The river Nile flows northward.
Central and Prospect parks are located in Manhattan and Brooklyn respectively.

(4) The names and titles of the Deity and of religious organizations.

Almighty	Episcopalian	Infinite	Most High
Catholic	Father	Jesuit	Protestant
Christian	God	Jew	Unitarian
Dominican	Holy One	Lord	United Brethren

Personal pronouns used to refer to the Deity are usually capitalized, unless this entails the use of too many capitals. Relative pronouns so used are not capitalized as a rule.

(5) The names of the Bible, of the books of the Bible, of the versions of the Bible, of special characters and sections in the Bible and of other sacred books.

Authorized Version	Lord's Prayer
Exodus	Old Testament
Genesis	Prodigal Son
Golden Rule	Revised Version
Gospel	Scripture
Holy Bible	Ten Commandments
Holy Writ	Word
Koran	Zenda Vesta

But do not capitalize *book*, *gospel*, *psalm* when not preceded by a particular name.

The books of the New Testament have been read.
The first ten psalms are omitted.

Do not capitalize adjectives derived from names connected with the Bible.

biblical scriptural messianic prodigal

(6) The names of special organizations and of national bodies — political, literary, civic, military, religious.

Catholic	Rotary Club
Congress	Senate
Democrat	Seventh Regiment
Grand Army of the Republic	Sixth Corps
House of Representatives	Socialist
Mason	Tammany Hall
Odd Fellow	Whig
Republican	Zionist

But do not capitalize such words when used in the "dictionary sense," *i.e.* when used to designate a class, or as adjectives.

He has catholic tastes.
He is democratic in his habits.
We have a republican form of government.
There has been a serious senatorial fight.

Note that ordinals and cardinals used to point out definite divisions of time or organization are capitalized.

First Ward	Henry the Eighth
Forty-fourth Congress	Seventh Regiment
Fifty-fifth Street	Third District

When the adjective is hyphenated, as in the second and third examples, the second member is not capitalized.

(7) The names of holidays, days of the week, months of the year, but not names of the seasons unless used figuratively.

Arbor Day	January
Christmas	Labor Day
Decoration Day	Monday
Easter	New Year's Day
Fourth of July	summer
Good Friday	Thanksgiving

(8) The names of great historical events and of great historical documents.

Battle of Gettysburg	Lincoln's Gettysburg Address
Civil War	Magna Charta
Declaration of Independence	Mexican War
Emancipation Proclamation	Treaty of Paris

(9) The names of ages, such as:

Age of Elizabeth	Inquisition
Commonwealth	Renaissance

(10) The names of special meetings, congresses, alliances, leagues, expositions, and so forth.

Apostles' Creed
Augsberg Confession
Boston League
Edict of Nantes
Monroe Doctrine
Peace Congress of 1918
St. Louis Exposition
Treaty of Verdun
Eighteenth International Congress

But do not capitalize such words as *league*, *revolution*, *confession* when used in a general sense. They are to be capitalized only when used in a special sense. In "The Revolution gave us our liberty," the word *revolution* is capitalized, because a special revolution is referred to. In "A revolution broke out," *revolution* is not capitalized, because the word is used in a general sense.

Note, therefore, that capitalization may give a word a different meaning from the one it would have were it not capitalized, as:

an odd fellow — an Odd Fellow
creator — Creator
day of thanksgiving — Thanksgiving Day
protestant — Protestant

5. *Capitalize abbreviations of proper nouns:* Penna., N. Y., Calif., Colo.

Note that certain other abbreviations are also sometimes capitalized, usually for the sake of emphasis, as:

Co. for Company, when used with a name
F. for Fahrenheit
Jr. for junior
N. B. for take notice
P. O. for post-office
Sr. for senior
St. for Saint, when used with a name
T for ton

The better usage requires that the following general abbreviations be written with small letters, though there are many exceptions to this rule:

a.m.	ms.	re
cf.	n.	sq.
c.o.d.	no.	supra.
e.g.	p. or pp.	via
etc.	per	viz.
ff.	p.m.	vol.
fig.	pt.	vs.
i.e.	qt.	yd.
infra	q.v.	yr.

When, however, such abbreviations are placed at the beginning of a statement or a reference, they may quite properly be capitalized.

6. *Capitalize nouns and adjectives derived from proper nouns.*

Creole	Hoosier
Dutch	Latin
Elizabethan	Shakespearean
English	Spanish
French	Titan
German	Yankee

Do not capitalize the following, however:

china (referring to ware)	negro
congressman	oriental
gypsy	titanic
herculean	utopian
india-rubber	vandal
masonic	

Do not capitalize the names of the common branches of study.

algebra	economics	physics
botany	history	science
civics	mathematics	zoölogy

Do not capitalize verbs derived from proper nouns, as:

americanize (but Americanization)	fletcherize
boycott	pasteurize
chinafy	vandalize

In the case of a hyphenated prefix to a proper adjective, the adjective part only is capitalized.

anti-Semitic pro-British un-American

7. *Capitalize personal titles used with proper nouns or used with special reference.*

Colonel Theodore Roosevelt	Master Harry Silvey
Dr. Smith Ely Jelliffe	Mr. James Ferguson
Her Majesty, the Queen	Professor Franklin T. Baker
Honorable James A. Conrad	Rev. James Sullivan
Jacob Gould Schurman, LL.D.	Vice-President Dawes
Major-General Anderson	Your Royal Highness

Note that both members of a hyphenated title may be capitalized. The word *president*, hyphenated with *ex*, is usually capitalized if the person referred to is still living, as:

I heard ex-President Taft speak.

The word *sir* is not usually capitalized when used as a form of general address within a sentence.

I trust, sir, that you understand me.

It is always capitalized, however, when used in the salutation of a letter or as a title affixed to a name:

Dear Sir:
Sir Thomas Lipton

The word *the* is not always regarded as part of a title (see rule 10, page 555), and should not be capitalized, therefore, in such usages as the following:

We were addressed by the Reverend J. Estlin Carpenter.
I bought the book of the Ordway Company.

8. *Capitalize a noun used in special and direct reference to a certain person or place.*

He introduced the Principal to us.
I am going over to the College.

Usage varies widely in this use of the capital. The rule is more usually followed in England than in America.

When a certain division of the country or of the world is pointed out with special emphasis, the nouns or adjectives referring to them should be capitalized.

He has traveled in the Orient.
He has just arrived from the South.
James J. Hill developed the Northwest.
but
Boston is east of New York.
He traveled north for five hundred miles.

A noun denoting family relationship is, according to the better usage, capitalized when it is used with a proper noun, as:

Aunt Jane	Sister Mary
Cousin Mary	Uncle James

When, however, the word denoting relationship is preceded by a possessive pronoun, it is usually not capitalized, as:

He visited his brother, Tom.
He gave his mother a present.
She is my sister Mary.
She is staying with her aunt Jane.
but
We wrote Mother a letter.

The last use of the capital is variable.

9. *Capitalize the first word of every direct quotation.* Care must be exercised to discern the first word of the quotation when it is broken by a parenthetical expression.

"Please," he pleaded, "please give me a drink of water."
He pleaded, "Please, please give me a drink of water."

Brief subordinate words or phrases that are quoted need not be begun with a capital letter, however.

"What you need most," he said, "is supervision."
I agreed that "supervision" would be a remedy.

Similarly, a quotation begun at some place other than the beginning should not start with a capital letter, as:

". . . the druid wood
Waits with its benedicite."

The omitted portions in such part-quotations are usually indicated, as above, by dotted lines or leaders. The first word after a colon should be capitalized provided it introduces a complete and independent passage not closely related to what precedes.

In closing he said: Whatever may be the outcome, the part played by America has been distinctively honorable and disinterested.

In the same way capitalize the first word after the colon when it has the force of *namely* or *as follows*, provided the material is not connected with what precedes.

I believe in the proverb: Train up a child in the way he should go and when he is old he will not depart from it.

But when a colon precedes an enumeration of single items, the first of the list need not be capitalized.

He bought the following articles: chairs, tables, stoves, carpets, pictures, beds, and writing desks.

10. *Capitalize the first word and every important word in a title.* It is sometimes difficult, however, to tell which are the important words in a title. As a rule, nouns, adjectives, principal verbs, important adverbs, and pronouns not in the possessive case, should be capitalized in titles. Prepositions, conjunctions, and the articles *a*, *an*, *the* should not be capitalized in titles.

If a hyphenated word is used in a title, the most important members of the compound or the noun parts of the compound are usually capitalized.

My Sister-in-Law's Visit
Thirty-fourth Street
Twentieth-Century Limited
Stories of Well-known Orators
The English-speaking Peoples

In titles of publications, such as newspapers, magazines, and so forth, *the* and *a* or *an* are not usually to be regarded as a part of the title. The article is sometimes, however, carried as part of the official title. (See rule 7, page 552.)

I read it in *The New York Times*.
She takes the *Pictorial Review*

11. *Capitalize words that are personified or apostrophized, or that are used customarily as epithets.*

Athelstane the Unready
Charles the Pretender
Hear, Nature, Hear!
Richard the Lion-hearted
The weaver Winter its shroud had spun

12. *Capitalize important terms on occasion in order to emphasize them.*

Hold these three principles clearly in mind when you speak or write: Unity, Emphasis, Coherence.

In writing out the amount of money inclosed in a letter, capitals may be used for the sake of emphasis thus:

Forty Dollars ($40)

This rule needs to be followed with caution, however. It is easy to err in calling attention by capitals to the really emphatic words. Moreover, if capitals are resorted to for this purpose to too large an extent, the tendency will be to weaken rather than to emphasize the capitalized matter.

13. *Capitalize any part of speech standing first in a list of topics or in a plan.* Note the words immediately following the numbers in this list of rules for capitalization. Do not make the mistake of capitalizing some words in such a list, and not others. Capitalize either all or none. Small letters may be used for the first words of subordinate topics, but here, again, it is important that they be used consistently.

14. *Capitalize the words* article, section, paragraph, chapter, part, division, introduction, conclusion *when used to mark off sections in a piece of writing.*

Chapter II
Read Section III

When these words occur in combination, however, the better usage is to capitalize the first one only, as:

Chapter VI, art. 3, sec. 1

15. *Capitalize the first word of a formal statement,* as in a question for debate or in resolutions.

The question is: Shall our club hold a picnic on Labor Day?
Resolved: That school should be in session on Saturdays.
The subject for debate is, Resolved: That our Thursday night meetings be discontinued.

Practice

In the sentences that follow, capitalize, hyphenize, and punctuate as required:

1. he read of jean la tour jrs death in the new york times.
2. they traveled to southern california on the sunset limited.
3. harold bronson our ex president advocates increased membership fees.
4. on february twenty second washingtons birthday is celebrated.
5. the question is who is who and what is what.
6. in america why shouldnt snuff be spelled snough.
7. we shall hear ex president taft speak at ten am.
8. the car revised its constitution and by laws.
9. the adage haste makes waste applies today more strongly than ever.
10. the texan stood at the corner of forty second street and broadway
11. when he came we shouted in one voice where in the world have you been?
12. to be or not to be that is the question said the poet.
13. they debated the following question resolved that the six hour day be observed.
14. the words north south east and west and their compounds should be capitalized when used to relate to a section of the country
15. the styles the man says a famous old proverb
16. i came to see the parade she sobbed but the policeman pushed me back so i couldnt see a thing
17. well well well thats too bad little girl said the stranger comforting her
18. the second part of the motto live and let live is ignored by the lords of war
19. i read the lady of the lake and liked it much better than the courtship of miles standish
20. its always this way he cried when i want to go to central or prospect park for a good time

Summary Practice

1. Write the final punctuation marks, with their names.

2. Write the internal punctuation marks, with their names.

3. Compose a sentence, based upon business and industry, in which you illustrate the correct use of those marks of punctuation that are always written above the line.

4. Place periods and capitals as required in the following:

am	et al	in statu quo	mme	per diem
bbl	fob	in toto	mr	pro rata
cpa	gal	md	mrs	prox
dr	in re	messrs	n dak	rfd
en route	iou	miss	ok	via

5. Insert the apostrophe at the proper place in each of the following. Supply capitals where needed.

abcs	hes	memry	theyre	were
acct	hopin	oer	tis	werent
cant	ill	shes	twas	wont
doesnt	isnt	shant	wasnt	youd
dont	its	theyd	wed	*s

6. Rewrite each of the following word groups showing thereby whether they should be written as one word, as separate words, or as hyphenated words:

bank book	north east
business like	over estimate
check book	pay as you go policy
child like	post script
class room	semi colon
dining room	son in law
field day	steam boat
half dozen shares	text book
home work	tooth ache
head ache	vice president

7. Indicate how many nouns of the third person there are in each of the following sentences:

(1) Mary, Elizabeth, and Lawrence came yesterday.
(2) Mary, Elizabeth and Lawrence came yesterday.
(3) Mary Elizabeth and Lawrence came yesterday.
(4) Mary Elizabeth Lawrence came yesterday.
(5) To Mary, Elizabeth, Lawrence came yesterday.
(6) To Mary Elizabeth, Lawrence came yesterday.
(7) To Mary Elizabeth Lawrence came a letter yesterday.

8. Punctuate each of the following sentences in two ways to convey two different meanings:

(1) Helen said Mary you are mistaken
(2) To Mary Conrad be all the glory
(3) Dana the small boy cried I will go
(4) May I go to the beach Louise asked Mabel
(5) Mother whispered take Betty Leonard and Mabel to the park
(6) The teacher replied Herbert Frank and George Hudson were absent
(7) What do you think
Here for no gold youll find
Victuals and drink

9. Punctuate such of the following sentences as require punctuation:

(1) Mary admired Tennyson but Edith hated him
(2) Mary admired Tennyson Edith hated him
(3) Mary who was particularly interested in beauty of expression admired Tennyson while Edith who cared very little for beauty of any kind hated him.
(4) Bess swept and dusted the room
(5) Bess swept the room and Mary dusted it
(6) Bess swept the room before Mary dusted it
(7) Bess swept Mary dusted
(8) While Bess swept Mary dusted
(9) Mary and Bess swept the room
(10) Mary and Bess swept and dusted the room
(11) Mary swept dusted and put the room to order while Mary sewed
(12) Mary sewed mended and cooked while Bess put the room to order and swept and dusted

10. Supply punctuation, capitalization, and hyphenation as required in each of the following sentences:

(1) base ball tennis and soccer require accuracy and skill
(2) in english history we studied the magna charta and the bill of rights
(3) have you seen barries play what every woman knows
(4) oh mother cried esther i received a in french and in arithmetic
(5) last summer i read the biographies of the following charles lamb ex president wilson prince von bismarck and guy de maupassant

(6) mary went to south america mother to florida and aunt jane to the rockies

(7) do you remember that the armistice was signed in november 1918

(8) i saw general pershing and mayor hylan at forty second street and fifth avenue

(9) walter h page ambassador to the court of st jamess during the world war was thought by many americans to be pro british.

(10) we read about the crusades in ivanhoe by sir walter scott

(11) we enjoyed reading four poets blake keats shelley and wordsworth

(12) we enjoyed reading blake keats shelly and wordsworth

(13) we enjoyed reading four poets namely blake keats shelley and wordsworth

(14) have you any plan for the work if so what is it

(15) have you any plan for the work if so state what it is

(16) tell us whether you have any plan for the work and if so what is it

(17) he asked whether we have any plan for the work and if so what it is

(18) oh we exclaimed what shall we do where shall we go

(19) all men who had been imprisoned for ten hours or more died

(20) may asked do you know the author of these two quotations the child is father to the man and how sweet the moonlight sleeps upon this bank

(21) stevenson in el dorado says an aspiration is a joy forever a possession as solid as a landed estate a fortune which we can never exhaust and which gives us year by year a revenue of pleasurable activity to have many of these is to be spiritually rich

(22) the honorable arthur balfour traveled through the southwest accompanied by ex president taft and a party of delegates to the peace conference a santa fe special was placed at the disposal of the party and it made a record trip through new mexico and southern california homeward bound the party came from the city of chicago to new york city on the twentieth century limited

(23) henry van dyke in little rivers says a river is the most human and companionable of all inanimate things it has a life a character a voice of its own and is as full of good fellowship as a sugar maple is of sap it can talk in various tones loud or low and of many subjects grave or gay under favorable circumstances it will make shift to sing not in a fashion that can be reduced to notes and set down in black and white on a sheet of paper but in a vague

refreshing manner and to a wandering air that goes over the hills and far away for real company and friendship there is nothing outside the animal kingdom that is comparable to a river

11. Tell, with reasons for your opinion, which of the following sentences are correctly punctuated, which incorrectly:

(1) Will you please hand me the blotter.
(2) She asked why I did the work?
(3) "Where are you going," inquired the child?
(4) "Have you read *Evangeline?*" asked the librarian.
(5) "I have never read *Evangeline*, Mrs. Brown," I replied.
(6) Solon was a lawgiver; Socrates, a philosopher, and Demosthenes, an orator.
(7) Hannibal the great Carthaginian leader was finally defeated by the Romans.
(8) The players then made their appearance — on their heads, the wreaths of glory; in their hands, their country's flag; around their waists, the bands of victory — marching to the martial air.
(9) Then said he, "You must set the furrow straight and narrow, hold the plow firmly by the hand and keep the eyes steadily ahead as far as you can see."
(10) How strange yet how appropriate the word *capricious* (which really means *behaving like a goat*) seems when applied to the behavior of a lively boy!

12. Rewrite each of the following, spacing the words properly, supplying the correct punctuation and capitalization, and making certain words stand out as more important than others, if the meaning seems to demand such differentiation:

(1) letsgoovertojims
(2) whosinthatoffice
(3) dotyourisandcrossyourts
(4) thekittenslostitscollar
(5) whoswhoandwhatswhat
(6) scissorsispluralmolassessingular
(7) wigwamisderivedfromindianherculeanfromgreekandteafrom chinese
(8) distinguishbetweenalacarteandtabledhoteandbetweenenglish andbritish

(9) manyfirmshavetradenamessuggestedbymythologyforexample venushairnetsajaxtirespheniximinsurance

(10) aboutmaybeusedforeverysenseofaroundbutnotviceversaaround doesnotmeannearlythereforearoundahundredisincorrectfor aboutahundred

13. The following sentences contain quotations, some direct and some indirect. Those that contain direct quotations, express in the indirect form; those that contain indirect quotations, express in the direct form.

(1) Finally he asked, "And what did you do then?"

(2) "Oh, Mary," declared Helen in a cross tone, "I don't want to go to bed!"

(3) He referred to the proverb that tells us that where there is no vision the people perish.

(4) Mary said to Jean that she supposed that she would enter college in the fall.

(5) "Catherine," asked Elizabeth, "what was it you meant when you said, 'You should have read the letter more carefully'?"

(6) Paul asked Henry whether he believed in the proverb: "Faithful are the wounds of a friend."

(7) Mr. Riley told Mr. Tulliver that there was no greater advantage he could give Tom than a good education.

(8) When the teacher asked: "Who wrote *In Memoriam?*" the pupil hesitatingly replied: "I think Tennyson wrote the poem."

(9) The father of John Bryan told me that he began to save money when he was a mere child in kilts.

(10) The speaker said that the adage: "Haste makes waste" is in particular need of observance and enforcement in New York City.

(11) In one of his famous letters Lord Chesterfield writes: "A vulgar ordinary way of thinking, acting, or speaking implies a low education and a habit of low company."

(12) George Saintsbury said: "The art of letter writing is a sort of mosaic or macedoine of nearly all departments of the general art of literature."

(13) When the prosecuting attorney asked: "What did you do next with the $25,000. check?" the witness replied: "I remember distinctly handing it over to somebody, but I forget to whom."

(14) President-elect Harding assured the reporter from *The Globe* that he intended the United States to enter *a* league of nations.

(15) DeValera answered: "Do not be deceived: Lloyd George offers Ireland a dominion government. This we do not want. We want complete Irish independence."

14. Write the following lines of poetry in correct poetical form:

(1) stand the grounds your own my braves will ye give it up to slaves

(2) ill fares the land to hastening ills a prey where wealth accumulates and men decay

(3) his life was gentle and the elements so mixed in him that nature might stand up and say to all the world this was a man

(4) then conquer we must when our cause it is just and this be our motto in god is our trust

(5) thou too sail on o ship of state sail on o union strong and great humanity with all its fears with all its hopes of future years is hanging breathless on thy fate

15. Capitalize, punctuate, and arrange the following letter parts correctly:

(1) 301 lenox avenue new york city january 25 1930

(2) 14 travers avenue losangeles california may 2 1930

(3) william a douglas brockton mass dear sir

(4) samuel evans company 3744 rokeby avenue pasadena california gentlemen

(5) andrew f harte and sons 525 market street philadelphia penna dear sirs

(6) very truly yours harold kunser secretary hk vr

(7) cordially yours thomas r green for the marvin safe company inc trg cc tni

(8) very truly yours walter baker and company limited per c m groots jr cmg hvb

(9) yours very truly mason and hamlin company j d mclean manager trenton branch mcls s

(10) yours sincerely the american multigraph sales company l w jared general sales manager lwj 671

16. Write each of the following statements in correct form:

(1) i was paid $11 125 by mr thomas crawford in march 11 1924

(2) 53 yds of ribbon @ ten cts per yard come to five $s and 30 cents

(3) the club has 1871 members and has eleven thousand eight hundred sixty five dollars in its treas.

(4) if 30 men work for you at one $ eighty seven cts per day what is their total wage at end of one wk

17. Explain the placement of the last two marks of punctuation in each of the following:

(1) What is meant by "taxation without representation"?

(2) He asked, "What is the meaning of *taxation without representation?*"

(3) He asked, "What is the meaning of 'taxation without representation'?"

(4) She was much disturbed when he said to her, "You must apply to your conduct the good old rule: 'It's never too late to mend.'"

(5) As she wrote the troublesome little word wrongly for the tenth time, she wailed, "Ugh, that bothersome 'each'!"

18. Compose five sentences based upon trade and industry, in each of which punctuation marks are required in the order indicated by the directions below. Your sentence, in each case, may contain no other marks of punctuation than those asked for, and must be so composed as to require no others.

(1) A sentence containing two commas, a semicolon, and a period.

(2) A sentence containing two dashes, two semicolons, and a period.

(3) A sentence containing parentheses, three commas, a colon, and an exclamation mark.

(4) A sentence containing four commas, three semicolons, and a question mark.

(5) A sentence containing a dash, a comma, a semicolon, a comma, a semicolon, a comma, a semicolon, a dash, and a period.

CHAPTER SEVEN

SPELLING

Introduction

It has been shown[1] that there are sixteen ways of misspelling *rhythm*, as revealed by the examination papers of a group of 453 high-school pupils: *rythm*, *rhythym*, *rhythme*, *rythym*, *rythmn*, *rhymn*, *rythimn*, *ryhthm*, *rhythem*, *rythem*, *rythme*, *rhyum*, *rhythum*, *rythum*, *rhythmn*, *rhytm*.

The same examination papers showed that the following twelve words presented the greatest spelling difficulties (they are arranged here from most difficult to least difficult): *rhythm*, *preceding*, *pronunciation*, *proceeding*, *calendar*, *absence*, *beginning*, *February*, *separate*, *receive*, *business*, *grammar*.

Now, these were pupils who were just passing out of high school to enter normal school, and the record is by no means without its lessons for you who are probably working in somewhat earlier grades. Many English words are difficult to spell, because they are by no means spelled as they are pronounced. This fact, however, should put you on your guard, and make more careful spellers of you. Practically every time that you are in doubt as to the correct spelling of a word, you are given a little instinctive pause. This should be interpreted as your cue to look the word up immediately. If, when this warning comes to you, you dash ahead regardless and "take a chance," then certainly you deserve the reproach that incorrect spelling always

[1] Dr. Lawrence A. Averill in School and Society for January 13, 1923.

brings to one who has had educational advantages. Time was when bad spellers excused their bad spelling with the statement that good spellers are born not made. But this comfortable belief has been exploded. It has now been proved that, no matter how incorrectly you may habitually spell, you can by practice and perseverance completely correct bad spelling habits. How?

1. By keeping "pet" lists of your spelling troubles.
2. By writing and rewriting and re-rewriting, and so forth.
3. By tracing out words correctly letter by letter in the air.
4. By pronouncing accurately and with slow, precise repetition.
5. By comparing a troublesome word with others of the same kind.
6. By discussing your spelling troubles with your school friends.
7. By making a hobby of a troublesome word until you *own* it.
8. By owning *and using* conscientiously a small pocket dictionary.
9. By visualizing a word, that is, by looking at it closely and intently, and thereby establishing the relative position of the letters in it.
10. By syllabizing a word, that is, learning to write and to pronounce it according to the syllables of which it is composed, and clenching initial and final letters of each syllable.
11. By keeping a word notebook in which classified lists of words are kept for study and reference — a Scott list, a Stevenson list, a geography list, a community list, a baseball list, and so forth.
12. By making up some "fixing device" for the settlement of a puzzling letter in a word, as SEPAAAAAAAARATE or SEP**A**RATE or *priv(eye)lege* or *priv(myself)lege* or *station(lEttEr)ry* and *station(At)ry*
13. By studying word derivation, either from the unabridged dictionary or from Latin and Greek prefixes, roots, and suffixes. The study of any foreign language can be made to some extent an asset in your spelling of English words, but the Latin will of course be of greatest value in this connection.
14. By fixing in your mind the working principles of a few of the best spelling rules. All of them have exceptions, but most rules in life have their exceptions. It is unfair to condemn spelling rules simply because they have exceptions. And by studying certain

rules, you will at least be brought "close up" to some very commonly used and very commonly misspelled words, and thus be enabled to spell them correctly just as the result of practice, if not through the workings of the rule itself.

Rules for the formation of plurals and possessives are to be found respectively on pages 385 and 391. The remaining most common rules in English spelling are explained in the sections that follow.

SECTION SIXTY-THREE

In order that you may understand the terms used in stating spelling rules, it is necessary for you to become familiar with the following:

Monosyllable — a word of one syllable — *for*.

Dissyllable — a word of two syllables — *fortune*.

Trisyllable — a word of three syllables — *fortunate*.

Quadrisyllable — a word of four syllables — *fortunately*.

Polysyllable — a word of five or more syllables — *unfortunately*.

Silent, as applied to letters, means that such letters are not heard when the word in which they occur is pronounced.

A **prefix** is a small group of letters added to the beginning of a word: *un*-fortunately.

A **root** is the fundamental or original part of a word, to which additions are made, both before and after: *for*(*t*)*s*, Latin for *fortune*.

A **suffix** is a small group of letters added to the end of a word: fortun-*ate*.

A **diphthong** is the union of two vowels pronounced as one syllable: *ou*, or of two vowel characters representing a single sound: *ie* or *ei*, pronounced *ee*.

The **macron** (¯) over a vowel indicates that it is pronounced long.

The **breve** (˘) over a vowel indicates that it should be pronounced short.

The **acute accent** (′) denotes that a syllable should receive primary stress.

The **double acute accent** (″) denotes that a syllable should receive secondary stress.

For other diacritical marks, see the dictionary itself. See also page 87 in this book.

The *I-E* Rule

(*Also called the Rule of Thumb*)

In words that are spelled with *ie* or *ei* (pronounced *ee*) the *i* comes first if the letter immediately preceding the diphthong in the word stands nearest *i* in the alphabet; the *e* comes first if this letter stands nearest *e*. To illustrate:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

believe	(*l* is nearer to *i* in the alphabet than to *e*)
chief	(*h* is nearer to *i* in the alphabet than to *e*)
deceive	(*c* is nearer to *e* in the alphabet than to *i*)
grieve	(*r* is nearer to *i* in the alphabet than to *e*)
niece	(*n* is nearer to *i* in the alphabet than to *e*)
piece	(*p* is nearer to *i* in the alphabet than to *e*)
receive	(*c* is nearer to *e* in the alphabet than to *i*)
siege	(*s* is nearer to *i* in the alphabet than to *e*)
wield	(*w* is nearer to *i* in the alphabet than to *e*)
yield	(*y* is nearer to *i* in the alphabet than to *e*)

Note the parentheses above. These words are all pronounced as if they were spelled with *ee* instead of *ei* or *ie*. When *ei* and *ie* are not pronounced as *ee*, the reverse of the above rule usually applies: *freight* (*frait*), *neighbor* (*nabor*), *sleigh* (*slay*), *sleight* (*slite*), *weight* (*wait*).

The rhyme-rule for these troublesome diphthongs runs as follows:

I before *e*
Except after *c*,
Or when sounded like *a*,
As in *neighbor* and *weigh*.

Another statement of the rule is this: In words spelled with *ie* or *ei* pronounced *ee*, *e* follows *c*, and *i* follows all other letters.

There are, of course, exceptions to all three forms of this rule, the most common ones being *either*, *leisure*, *neither*, *seize*, *weird*.

Practice

Test the following words by the Rule of Thumb, and separate the exceptions from those that follow the rule in one of its three forms:

believe	heir	reign
besiege	hie	relieve
ceiling	heifer	reprieve
chief	heinous	seizure
conceit	heirloom	siege
deceive	lie	shield
die	lief	shriek
eighteenth	neighbor	sieve
field	neither	sleigh
fiend	niece	sortie
financier	perceive	surfeit
freight	pie	thieve
friend	piece	weight
frieze	pierce	wield
grief	priest	yield
grieve	receipt	seize

SECTION SIXTY-FOUR

The Final-Consonant Rule

Words ending in a single consonant preceded by a *single* vowel, double that consonant when adding a suffix beginning with a vowel.

bag	+ g	+ age	= baggage
begin	+ n	+ er	= beginner
commit	+ t	+ ed	= committed
hot	+ t	+ er	= hotter
occur	+ r	+ ing	= occurring
plot	+ t	+ ing	= plotting
regret	+ t	+ ed	= regretted
rob	+ b	+ ery	= robbery
rub	+ b	+ ing	= rubbing
swim	+ m	+ er	= swimmer

Note carefully that the rule says *when preceded by a single vowel.* If preceded by a double vowel or diphthong, the final consonant is not doubled.

ceil	+ ing	= ceiling
conceal	+ ing	= concealing
deal	+ ing	= dealing
feel	+ ing	= feeling
join	+ ed	= joined
purloin	+ ing	= purloining
reel	+ ing	= reeling
reveal	+ ing	= revealing
seal	+ ed	= sealed
steal	+ ing	= stealing

Observing all those dissyllabic illustrative words above, you will notice that the accent is on the last syllable (the syllable immediately preceding the suffix). It may be deduced, therefore, that dissyllabics, trisyllabics, quadrisyllabics, and polysyllabics ending in a single consonant preceded by a single vowel do not double that consonant before a suffix beginning with a vowel, unless the accent falls on the syllable immediately preceding the suffix. Study closely the following:

apparel	+ ing	= appareling
banquet	+ ing	= banqueting
benefit	+ ing	= benefiting
broaden	+ ing	= broadening

conquer	+ ing	=	conquering
develop	+ ing	=	developing
merit	+ ing	=	meriting
offer	+ ing	=	offering
redden	+ ed	=	reddened
render	+ ing	=	rendering
suffer	+ ed	=	suffered
summon	+ ing	=	summoning

Observe, however,

equal	+ ing	=	equaling	(*equalling* and *equalled* permissible)
grovel	+ ing	=	groveling	(*grovelling* and *grovelled* permissible)
jewel	+ ing	=	jeweling	(*jewelling* and *jewelled* permissible)
kidnap	+ ed	=	kidnaped	(*kidnapping* and *kidnapped* permissible)
model	+ ing	=	modeling	(*modelling* and *modelled* permissible)
rival	+ ing	=	rivaling	(*rivalling* and *rivalled* permissible)
travel	+ ing	=	traveling	(*travelling* and *travelled* permissible)

Other exceptions to the rule are

blowing	flowing	growing
mowing	rowing	sowing

and other words ending in *w* preceded by a vowel.

Practice

Test the following words by the Final-Consonant Rule, and classify them according to the rule proper and to one or other of the modifications of the rule. Point out also exceptions, if any, to the rule and its modifications.

abhorrent	congealing	foiling
acquitted	controlling	happening
allotted	conquering	hopping
baggage	dealing	impelled
banquet	deterred	inferring
beginner	developed	intermitted
benefiting	dropping	luggage
broadening	equaled	merited
coiling	extolling	modeled
committal	fitted	occurred
conferring	fluttering	offering

pealing	regretted	suffering
peeling	repelled	swimmer
platted	revealing	traveling
plotted	rubbing	utterance
preferred	chopping	winner
reddening	shopper	wrapper
referred	squealing	

SECTION SIXTY-FIVE

The Final-*E* Rule

(*Also called the Final-Vowel Rule*)

Words ending with silent *e* drop the *e* before a suffix beginning with a vowel.

(choose	–e)	+ ing	= choosing
(desire	–e)	+ able	= desirable
(lose	–e)	+ ing	= losing
(love	–e)	+ able	= lovable
(note	–e)	+ able	= notable
(owe	–e)	+ ing	= owing
(place	–e)	+ ed	= placed
(recognize	–e)	+ ing	= recognizing
(time	–e)	+ ed	= timed
(write	–e)	+ ing	= writing

First modification: Words ending in *e* preceded by soft *c* or *g* retain the *e* before suffixes beginning with *a* or *o*. It is well to remember that it is a rule of English phonetics to make *c* and *g* soft before *e*, and hard before *a*, *o*, and *u:* thus, *go*, *gave*, *gallant*, *guttural*, *gullible;* but *siege*, *notice*, *lice*, *change*.

advantage	+ ous	= advantageous	
change	+ able	= changeable	(but *changing*)
charge	+ able	= chargeable	(but *charging*
courage	+ ous	= courageous	(but *encouraging*)
damage	+ able	= damageable	(but *damaging*)

enforce	+ able	= enforceable	(but *forcing* and *forcible*)
manage	+ able	= manageable	(but *manager*)
marriage	+ able	= marriageable	
notice	+ able	= noticeable	(but *noticing*)
outrage	+ ous	= outrageous	
peace	+ able	= peaceable	
pronounce	+ able	= pronounceable	(but *pronouncing*)
service	+ able	= serviceable	
trace	+ able	= traceable	(but *tracing*)
venge	+ ance	= vengeance	(but *revenging*)

Second modification: Words ending with silent *e* preceded by *i* drop the *e* and change the *i* to *y* before a suffix beginning with a vowel. This prevents the doubling of *i*. Observe the following:

die − e = di
substituting *y* for *i* = dy
adding *ing* = dying

Note also

hie	hying	*but*	hied
lie	lying	*but*	lied
tie	tying	*but*	tied
vie	vying	*but*	vied

Third modification: Words ending with silent *e* preceded by *u* drop the *e* before a suffix beginning with a vowel. This prevents the triple vowel.

(argue	−e)	+ able	= arguable
(blue	−e)	+ ed	= blued
(glue	−e)	+ ing	= gluing
(rue	−e)	+ ing	= ruing
(sue	−e)	+ able	= suable
(true	−e)	+ ism	= truism

General exceptions to the rule and its modifications are

agreeable	hoeing	singeing
dyeing	mileage	tingeing
hingeing	shoeing	toeing

The converse of the Final-*E* Rule holds, with few exceptions. Words ending with silent *e* retain the *e* before a suffix beginning with a consonant.

appropriate	+ ness	= appropriateness
definite	+ ly	= definitely
immediate	+ ly	= immediately
lone	+ ly	= lonely
sincere	+ ly	= sincerely

Observe, however, these six notable exceptions.

acknowledgment	duly
argument	judgment
awful	truly

Practice

Test the following words by the rule explained above, and by the three modifications of it. Classify them according to the rule proper and according to the modifications to which they individually belong, as well as to the exceptions illustrated.

accommodating	disguising	lonely
announcing	dissuading	lovable
appropriately	dividing	loveliness
arrangement	embracing	loving
blamable	enforceable	macadamized
bereavement	enforcement	managing
ceasing	entirely	marrying
changing	erasure	merely
charged	excitable	movement
choosing	exercising	notably
comparatively	extremely	noticeable
declaring	gaging	owable
definiteness	hatable	paging
describing	hoping	paleness
desirable	immediateness	pieced
desirous	improvement	politeness
devising	likable	preparing
disadvantageous	likely	procuring
discouraging	likeness	pursuing

respectively	serenely	tamable
revenging	sincerity	troublesome
rudeness	statement	tuned
safety	surprising	urging
separately	systematizing	

SECTION SIXTY-SIX

The Final-*Y* Rule

A word ending in *y* preceded by a consonant changes the *y* to *i* before a suffix, unless the suffix begins with *i*. When this is the case, the *y* is retained to prevent the doubling of the *i*. Observe

busy	+ ness	= business
carry	+ ed	= carried
cleanly	+ ness	= cleanliness
easy	+ ly	= easily
holy	+ day	= holiday
hurry	+ ed	= hurried
likely	+ hood	= likelihood

but

carry	+ ing	= carrying
defy	+ ing	= defying
fancy	+ ing	= fancying
hurry	+ ing	= hurrying
study	+ ing	= studying

The Prefix-and-Suffix Rule

When a prefix ends with the same letter with which the root to which it is added begins, both letters are retained.

co	+ operation	= coöperation[1]
dis	+ satisfy	= dissatisfy

[1] The diaresis or the hyphen is sometimes used to denote the separate pronunciation of the vowels in such combinations.

dis	+ sent	= dissent
dis	+ similar	= dissimilar
dis	+ simulate	= dissimulate
dis	+ solve	= dissolve
mis	+ spell	= misspell
mis	+ step	= misstep
pre	+ eminent	= preëminent

But remember

dis	+ appoint	= disappoint	(one *s*, two *p*'s)
dis	+ appear	= disappear	(one *s*, two *p*'s)
mis	+ understand	= misunderstand	

Similarly, when a suffix begins with the same letter with which the root to which it is added ends, both letters are retained.

accidental	+ ly	= accidentally
exceptional	+ ly	= exceptionally
keen	+ ness	= keenness
legal	+ ly	= legally
occasional	+ ly	= occasionally
mean	+ ness	= meanness
natural	+ ly	= naturally
plain	+ ness	= plainness
sudden	+ ness	= suddenness

But remember

great	+ ness	= greatness
former	+ ly	= formerly
striking	+ ly	= strikingly

for adverbs are formed by adding *ly* to adjectives, and nouns of quality are frequently formed by adding *ness* to adjectives. It should be observed, however, that the prefixes and suffixes above referred to are added to verbs and adjectives far more frequently than to any other part of speech.

First modification: Prefixes and suffixes ending in *ll* usually drop one *l* in combination:

(all − l)	+ though	= although (so also with *almost, already, always;* but *all* and *right* are not yet combined, except by incorrect writers)
(all − l)	+ together	= altogether
(full − l)	+ fill − l)	= fulfil (*fulfill* and *fulfillment* are allowable however)
help	+ (full − l)	= helpful
truth	+ (full − l)	= truthful
use	+ (full − l)	= useful
(well − l)	+ come	= welcome
(well − l)	+ fare	= welfare
woe	+ (full − l)	= woeful (also *woful*)

Second modification: Many words ending in a double consonant retain both consonants before a suffix:

odd	oddity
purr	purring
reckless	recklessness
shrill	shrilly
small	smallness
stiff	stiffness
stuff	stuffer
success	successful
full	fullness (also fulness)

The Final-*C* Rule

Many words ending with *c* require the addition of *k* when a syllable beginning with *e*, *i*, or *y* is added. This retains the hard sound of *c*.

frolic	+ k	+ ing	= frolicking
physic	+ k	+ ing	= physicking
traffic	+ k	+ ed	= trafficked

Practice

Test the following words by the three rules, with modifications, explained above. Classify the words according to rule or modification or exception.

abilities	fancying	ordinarily
accompaniment	formally	panicky
albeit	formerly	picknicking
algebraically	friendliness	pitiful
although	fulfilment	publicity
burying	fulfillment	readily
berrying	fully	readiness
busier	giddily	respectfully
busily	greedier	skilfullness
colicky	happier	specially
cozily	hastily	speedily
craftiness	heavily	stiffly
cruelly	hurrying	tyrannically
daisies	jollity	unnerve
easily	ladies	unhealthful
elbow	likelihood	until
embodimen	loyally	useful
equally	misappropriate	welfare
evenness	occasionally	withal
fanciful	oddly	woolly

Summary Practice

1. Following are a few of the words that have undergone simplification in spelling during the past few years. They are reproduced here from the long list of revisions issued by the Simplified Spelling Board.

abridgment	blest	civilize
acknowledgment	blusht	clamor
addrest	bur	clapt
affixt	candor	claspt
altho	carest	clipt
arbor	catalog	clue
ardor	center	color
ax	chapt	comprest
behavior	check	comprize

confest
coquet
criticize
crost
crusht
dasht
decalog
defense
demagog
deprest
dialog
dike
dipt
discust
dispatch
distrest
draft
drest
dript
droopt
dropt
dulness
endeavor
envelop
exprest
fantom
favor
fiber
fixt
flavor
fulfil
fulness
gage
gelatin
gild
gipsy
goodby
gript
harbor
harken
heapt
hiccup
honor
humor
husht
idolize
imprest
instil
kist
labor
lapt
lasht
leapt
lodgment
lookt
lopt
luster
mama
meager
mist
mixt
mold
molt
neighbor
nipt
odor
offense
opprest
parlor
past
pedagog
plow
possesst
practise
prefixt
prest
pretense
primeval
profest
program
prolog
propt
pur
quartet
rapt
recognize
rime
ript
rumor
savior
scepter
silvan
sipt
sithe
skilful
skipt
slipt
smolder
snapt
somber
specter
splendor
steadfast
stept
stopt
stript
suffixt
sulfur
supprest
surprize
tapt
theater
tho
thoro
thorofare
thoroly
thru

thruout	tript	wilful
tipt	valor	wisht
topt	vext	wo
tost	vigor	woful
trapt	washt	woolen
traveler	whipt	wrapt

2. Two hundred spelling "terrors"

accept	calendar	early	knew
accommodate	can't	easy	know
accompany	careless	effect	laboratory
accumulate	carrying	eighth	laid
ache	choose	enough	lead
affect	coming	equal	led
again	committee	equation	letter
all right	complement	every	loose
already	compliment	excel	lose
always	convenience	excitable	losing
among	cough	familiar	making
angel	could	February	many
angle	country	field	meant
answer	dear	finally	minute
any	debater	forty	misspell
argument	describe	fourth	much
athletic	destroy	friend	necessary
barber	different	garage	niece
bathe	din	government	ninety
been	dine	grammar	occasion
beginning	diner	guess	occurred
believe	dining	half	odor
benefit	dinner	having	often
blue	disappear	hoarse	once
break	disappoint	hoping	parallel
breath	dissatisfy	hopping	parliament
breathe	divide	hour	parlor
built	doctor	immediately	pawn
business	does	interest	peace
busy	done	judgment	perform
buy	don't	just	piece

plain	recommend	studying	villain
plane	refer	sugar	weak
planed	referred	sure	weather
planned	said	tear	Wednesday
precede	says	their	weird
prejudice	seems	there	were
preparation	seize	thorough	where
prepare	separate	though	whether
pretty	shepherd	through	which
principal	shoes	tired	whole
principle	siege	together	whose
privilege	similar	to	women
proceed	similarly	too	won't
professor	since	toward	would
quiet	some	truly	write
quite	stationary	two	writer
raise	stationery	untie	writing
read	stopped	until	written
receive	straight	village	wrote

3. A few important word groups. Make others that apply especially to your own spelling troubles.

(1) *ceed*

exceed proceed succeed

(2) *ince*

convince evince province

(3) *cede*

accede concede precede recede secede

(4) *sion* and *tion*

ascension	excursion	denunciation
condescension	explosion	inspiration
confession	persuasion	intention
confusion	accommodation	interrogation
conversion	attention	occupation
convulsion	collection	resurrection
derision		

(5) *able* and *ible*

acceptable	innumerable	admissible
admirable	insupportable	convertible
available	intolerable	detestible
bankable	justifiable	digestible
charitable	laudable	discernible
desirable	lovable	eligible
detestable	movable	indelible
excitable	palatable	indestructible
excusable	pardonable	inexpressible
favorable	perishable	infallible
formidable	practicable	intelligible
hospitable	presumable	invisible
imaginable	profitable	irresistible
incurable	salable	legible
indefinable	serviceable	ostensible
indispensable	suitable	perceptible
inevitable	transferable	plausible
inextricable	unconquerable	responsible
inflammable	accessible	terrible

(6) *al*, *el*, and *le*

brutal	ritual	novel
central	rival	parcel
coral	rural	quarrel
fatal	sandal	ravel
feudal	scandal	rebel
interval	total	repel
jovial	trivial	shovel
legal	universal	tunnel
mental	vital	assemble
moral	vertical	bubble
mortal	apparel	bungle
naval	cancel	dimple
neutral	expel	drizzle
pedal	flannel	double
penal	grovel	fickle
petal	jewel	jingle
recital	model	rifle

ruffle
scuffle
simple
single
sizzle
thimble
tremble
trifle
triple

(7) *or*, *er*, and *ar*

abhor
contractor
creator
demeanor
dishonor
distributor (or *er*)
editor
elevator
equator
factor
governor
harbor
honor
humor
inventor
labor
odor
orator
predecessor
protector
reflector
suitor
survivor
adviser
believer
debater
defender
defer
developer
disaster
eager
fitter
inner
laborer
lecturer
poster
plotter
premier
provider
reciter
refer
rubber
trotter
calendar
dollar
familiar
grammar
muscular
polar
popular
regular
scholar
similar
solar
tabular

(8) *ty* and *ity*

anxiety
casualty
cruelty
dynasty
frailty
guaranty
loyalty
mighty
modesty
penalty
poverty
property
royalty
society
specialty
variety
ability
absurdity
audacity
authority
capacity
community
complexity
credulity
curiosity
equality
equity
humanity
impunity
laxity
majority
necessity
oddity
rapidity
reality
severity
stupidity
velocity
vitality

(9) *ay* and *ey*

defray
delay
dismay
display
pray
relay
repay

yesterday
abbey
alley
chimney
donkey
galley
jockey

journey
money
monkey
prey
tourney
turkey

(10) *ary* and *ery*

auxiliary
contrary
dictionary
hereditary
monumentary
necessary
obituary

stationary
subsidiary
summary
brewery
bribery
cemetery
distillery

finery
flattery
mockery
monastery
stationery
thievery

(11) *ance* and *ence*

abundance
accordance
acquaintance
admittance
annoyance
arrogance
circumstance
contrivance
distance
elegance
finance
importance
maintenance
observance
perseverance
pittance
predominance
reliance
remembrance
repentance
resistance

resonance
significance
sustenance
abhorrence
adherence
cadence
circumference
coherence
competence
concurrence
conference
confidence
credence
deference
diffidence
eminence
excellence
impertinence
independence
indolence
inference

influence
innocence
insistence
insolvence
magnificence
obedience
opulence
precedence
preference
presence
prevalence
prudence
reference
reminiscence
residence
reticence
reverence
sentence
subsistence
violence

(12) *uous*, *ous*, and *ious*

(Note the pronunciation carefully—*ous* is always pronounced *us; uous* is pronounced *oo-us* or *you-us; ious* is pronounced *i-us*, *e-us*, or *shus*.)

ambiguous
arduous
assiduous
conspicuous
contemptuous
contiguous
incongruous
ingenuous
innocuous
perspicuous
presumptuous
promiscuous
strenuous
superfluous
tempestuous
tortuous
tumultuous
vacuous
blasphemous
circuitous
credulous
desirous
dexterous
disastrous
fabulous
famous
garrulous
generous
gratuitous
grievous
jealous
ludicrous
luminous
marvelous
miraculous
mischievous
momentous
monotonous
monstrous
poisonous
preposterous
ravenous
ridiculous
rigorous
scrupulous
scurrilous
solicitous
stupendous
tremulous
treacherous
venomous
vigorous
villainous
(*or* villanous)
zealous
ambitious
anxious
conscientious
conscious
contagious
copious
curious
delirious
disputatious
dubious
efficacious
envious
fastidious
ferocious
fictitious
glorious
gracious
illustrious
infectious
ingenious
injurious
luxurious
malicious
mysterious
obnoxious
obvious
odious
ostentatious
pernicious
precarious
religious
spacious
superstitious
suspicious
tenacious
vicious
vivacious

(13) Do not add syllables when you pronounce these words, and you will probably spell them correctly

advice
advise
arctic
athletics
cruelty
desirous
Elizabethan
emigrant
familiarity
finally
formally
formerly
immigrant
library
perform
perhaps
prefer
possibly
probably
similar
toward
tremendous

(14) Do not omit letters or syllables when you pronounce these words, and you will probably spell them correctly

accidentally
actual
carrying
courteous
different
enthusiastically
February
generally
government
governor
illustrious
immediately
obstinate
interest
laboratory
originally
particularly
peculiarly
quiet
stubbornness
studying
temporary
Wednesday

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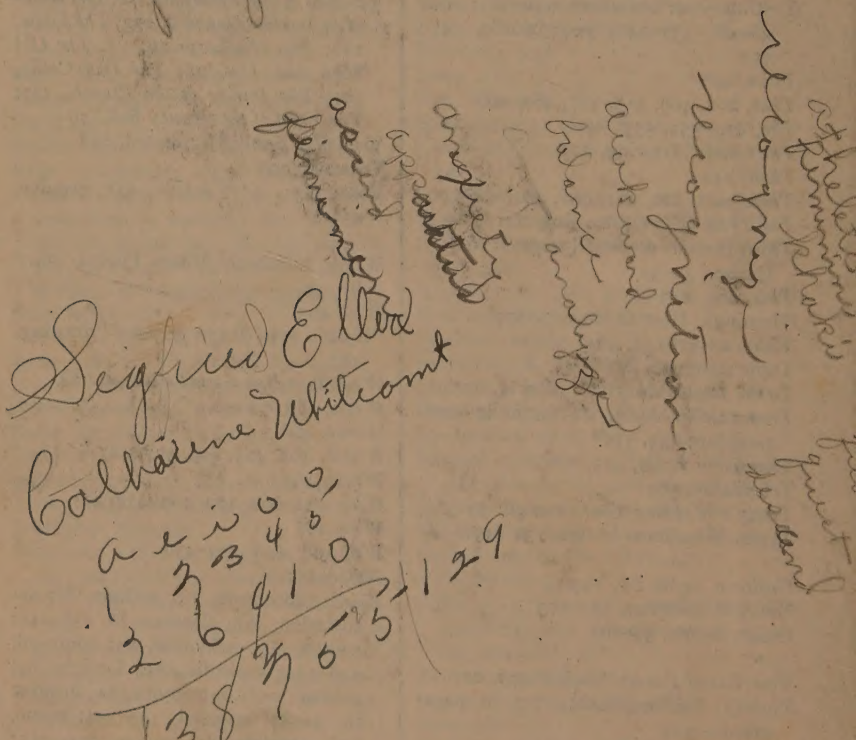
Punctuation shows amount of pause between parts of a paragraph.



I begin — pres.

I began — past

Sugfried Fritz Eller.

S. J. E.